

The  
Key-note  
by  
William B. Bradbury  
1863

Important: This book con-  
tains two times of Lowell Mason  
as far as I have not found elsewhere;  
viz; Hale, on p. 17 & and Exton, on  
p. 215. Later: I find Hale in V. p. 282.  
There are also four times by  
William Mason; see pp. 250,  
252, 257, 271. H.M. 9/26/34

Presented to me August 1930 by  
Mrs. William S. (Janet Mearns) Curtis, of  
Deacon Grant Farm (Rural Route One) Weinsted,  
Connecticut. (See letters received from her).



J Marcus Grant



# The Key-Note.

A COLLECTION OF

CHURCH AND SINGING SCHOOL MUSIC,

CONSISTING OF

NEW TUNES AND ANTHEMS,

FOR PUBLIC AND PRIVATE WORSHIP:

With a variety of light Glee Choruses for the Singing School, and for Social use.

BY WILLIAM B. BRADBURY,

AUTHOR OF "THE JUBILEE;" "GOLDEN CHAIN;" "GOLDEN SHOWER;" &c., &c., &c.

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# P R E F A C E.

## TO OUR MUSICAL READERS

WE have once more the pleasure of presenting a new collection of Church and Singing School Music—the KEY-NOTE. Our task, though arduous, has been a pleasant one, and has occupied many of our happiest hours, during the past few years. If a busy life conduces to happiness, the author of the KEY-NOTE ought to be a very happy man. He may also offer the successful experience of many years as a guarantee, in some measure, of the merits of the present work. But of this we leave the musical public to judge. Our last work, THE JUBILEE, has proved by far our most successful. Its sale, to the present date, amounting to two hundred thousand copies, is probably unequalled by any other similar work ever issued, if we except the Carmina Sacra; but, a new book is called for, and we respond with The KEY-NOTE.

### PROMINENT FEATURES OF THE BOOK.

These are, 1. A progressive and somewhat extended course of lessons and exercises for Singing Schools. A great variety of exercises and light Glee choruses will be found in all the usual keys—sufficient, it is believed, to instruct and entertain a class throughout all the long and pleasant winter evenings of Singing School life. Some of these pieces are intended only for a first course; while others, more difficult, will be found adapted to a second, or even a third course of lessons. The teacher will find no difficulty in selecting such as the state of his class may require. Suggestions, in the form of “Notes to the Teacher,” are interspersed throughout this part of the work.

2. The KEY-NOTE contains a great variety of new Church tunes, in all the various meters, together with appropriate Anthems and short pieces, suitable for opening and closing public worship. These are interspersed with a larger number than usual of pieces adapted to the social prayer meeting, and for congregational singing generally. The latter have been selected chiefly from the GOLDEN CHAIN,\* GOLDEN SHOWER,\* and PILGRIM'S SONGS.† Many of the standard old tunes are also reprinted.

3. The crowding process, which most of us authors have deemed essential to the success of a book, for the last ten years, and which has been a source of annoyance both to teachers and pupils, has been discarded in the KEY-NOTE. The tunes, it will be observed, are printed in clear, large type. one part only on

\* Two very popular Sabbath School Singing books.

† A collection of popular melodies and Hymns for Prayer and Social meetings.

a staff, and but two tunes upon a page, except in the case of the peculiar meters. Some of these it has been found necessary to condense for the want of space.

### A WORD TO THE SINGING SCHOOL TEACHER.

Your task is not an easy one: and but few understand the difficulties you have to meet. In some localities where but little progress has been made in the musical art, you are expected to produce good—nay—PERFECT singers and readers in “twelve easy lessons.” In other and more favored localities, you are allowed six months in which to do up your work; whereas you know a good beginning only can be made in so short a space of time. But be not disheartened. Secure a GOOD BEGINNING, and you have the key to a successful and satisfactory course, that shall increase in interest from season to season. It is to be supposed that you have, by embracing the opportunities for improvement within your reach, prepared yourself for your work, and that you are “apt to teach.” Suffer, then, a word of exhortation. Don't fail to have your evening's work laid out in your mind ere you appear before your class. You may not accomplish all you thus lay out for yourself during the lesson, but you will accomplish something, and there will be method and an aim in your teaching that will command attention and secure progress. Govern yourself well and you will govern your class. Attract and interest them by all proper means, but do not descend to foolish jesting and trifling nonsense. Help them to enjoy their work; keep their minds upon it; keep them lively and merry, but do not tempt them by anything you say or do to become unruly or disorderly. As a general rule—talk little—sing much. Keep your class busy; busy as bees, and then how pleasantly, yea, how delightfully will the evening pass. And now may we say, also,

### A WORD TO THE PUPILS.

There is, perhaps, no occasion for it; or if there was, it might do no good, as very few persons are supposed to read a preface. But to the few who may glance at this we would say; encourage and sustain a good teacher. Do this by your punctual attendance; by your prompt payment of dues; by your cheerful acquiescence in his injunctions; by your close attention to his instructions; by your orderly and gentlemanly deportment; by kindness and goodwill; by earnestness and sincerity, and by CHRISTIAN CHARITY.

Ever your friend,

THE AUTHOR.

# THE SINGING SCHOOL, OR MUSICAL NOTATION,

PLAIN, SIMPLE, AND PROGRESSIVE.

By WILLIAM B. BRADBURY.

## INTRODUCTION.

### LESSON I. THE SCALE.

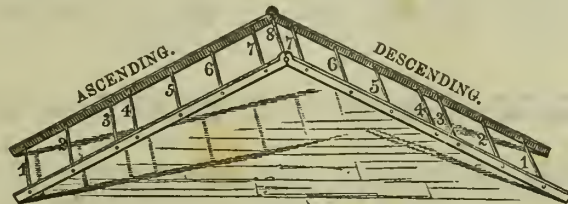
NOTES, RESTS, STAFF, SYLLABLES, PRACTICAL EXERCISES.

§ I. THE SCALE is a succession of eight musical sounds, or TONES.

**NOTE.**—The teacher will sing or play the scale, slowly at first, allowing the pupils to count each tone as sung, from *one to eight*. After becoming familiar with its tones by listening, let them then sing it themselves, many times, backwards and forwards, before calling their attention to its written form, either in the book or upon the blackboard.

§ II. THE SCALE may be represented by a ladder, consisting of eight rounds.





















REPRESENTATION OF THE SCALE OR MUSICAL LADDER.















### NOTES.

§ III. The Scale and all music is represented by characters called NOTES.

NO. 1. ONE AND TWO OF THE SCALE, ON A STAFF OF ONE LINE.

																			
La	la	la	la	la	la	la	la	la	la	la	la	la	la	la	la	la	la	la	la
1	1	1	1	2	2	2	2	1	1	2	2	1	2	1	2	1	2	1	1
Hap-py, hap-py, hap-py, hap-py, hap-py, hap-py, hap-py, hap-py we,																			
Na-tive land, with joy I hail thee, True of heart and strong of hand;																			

																			
La	la	la	la	la	la	la	la	la	la	la	la	la	la	la	la	la	la	la	la
2	2	2	2	1	1	1	1	2	1	2	1	2	1	2	1	2	1	2	1
Sing-ing, sing-ing, sing-ing, sing-ing, sing-ing, sing-ing, sing-ing here in hap-py glee.																			
Land of friend-ship, land of free-dom, Land of bliss, my na-tive land.																			

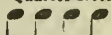
\* Whole Note.



Half Notes.



Quarter Notes.



§ IV. Characters indicating silence are also used. These are called **RESTS**, and have names corresponding with those of the **NOTES**.

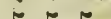
Whole Rest.



Half Rests.



Quarter Rests.

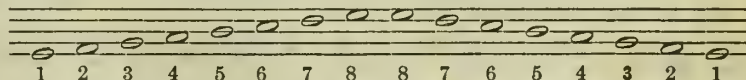


**QUESTIONS.**—The Scale is a succession of? It may be represented by! The Scale, and all music is represented by characters called? Characters indicating silence are called?

**ANSWER.** If pupils have slate and pencil at hand, let them draw notes and rests, or one may go to the blackboard and draw them.

§ V. The notes representing the Scale, and all Music, are placed upon or between, horizontal lines. These lines are called the **STAFF**.

THE SCALE, UPON THE STAFF.



### PRACTICAL EXERCISES.

**QUESTIONS.**—How many notes in the following exercise? What kind? How many rests? What kind? How many tones of the Scale are here represented? What are they?

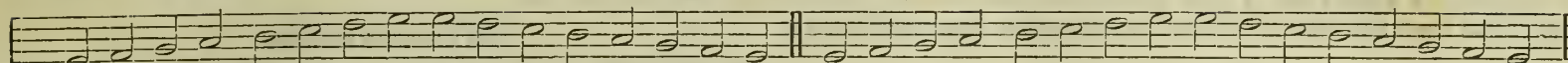
\* These names correspond to the different degrees of length or duration that each note is intended to represent, as will be fully explained in another lesson.





No. 7. The Scale.

"CHEERFUL HEARTS."



Do, re, mi, fa, sol, la, si, do, do, si, la, sol, fa, mi, re, do. 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1  
 Cheerful hearts and voi - ces bring-ing. Let us all u - nite in sing-ing. Thus while time is swift-ly wing-ing, Thus while time is swift-ly winging.  
 From the high and crag-gy mountains, And the sha - dy vales and fountains, From high tower and low-ly dwell-ing, Hear our hal - le - lu - jahs swell-ing.

LESSON II.

CLASSIFICATION OF ELEMENTARY CHARACTERS.

§ I. Elementary musical characters may be divided into three general classes, as follows, viz.:

1. Such as represent the LENGTH of musical sounds.
2. Such as represent the PITCH of musical sounds.
3. Such as represent the POWER of musical sounds.

These three classes constitute three departments, under the general names of

1. RHYTHMICS, treating of the *length* of sounds.
2. MELODICS, treating of the *pitch* of sounds.
3. DYNAMICS, treating of the *power* of sounds.

RHYTHMICS.

NOTES, RESTS, MEASURES, BARS, COUNTING AND BEATING TIME.

ILLUSTRATION OF NOTES WITH THEIR RESTS.

WHOLE NOTE,  
also called  
SEMI-BREVE.



WHOLE REST.



HALF NOTE,  
also called  
MINIM.



HALF REST.



QUARTER NOTE,  
also called  
CROTCHET.



QUARTER REST.



EIGHTH NOTE,  
also called  
QUAVER.



EIGHTH REST.



SIXTEENTH NOTE,  
also called  
SEMIQUAVER.



SIXTEENTH REST.



THIRTY-SECOND NOTE,  
also called  
DEMISEMIQUAVER.



THIRTY-SECOND REST.



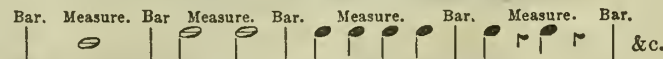
NOTE.—By practice the pupil becomes familiar with the different forms and shapes of the above notes and rests, and soon learns to govern the length of his tones entirely by them. This is called KEEPING TIME.

§ II. Music is divided into small equal portions; these portions are called MEASURES.

§ III. Measures and parts of measures may be indicated, 1st, to the ear, by equally counting or telling over the parts, as one, two; one, two, &c.; and 2d, to the eye, by motions of the hand, called BEATS, or BEATING TIME.

§ IV. Measures are *represented* by inter-spaces between perpendicular lines across the staff. The lines dividing music into MEASURES, are called BARS. Parts of measures are represented by NOTES and RESTS

ILLUSTRATION OF MEASURES, &c.



§ V. FOUR KINDS of measure are in general use, viz.:

DOUBLE MEASURE,

Composed of TWO PARTS—as when we count one, two; one, two, &c. This is also called TWO PART MEASURE. Two beats or motions of the hand denotes it, as DOWN, UP.

## THE SINGING SCHOOL.—Practical Exercises.

## TRIPLE MEASURE.

Composed of THREE PARTS, as when we count one, two, three, &c. This is also called THREE PART measure. Three beats or motions of the hand as down, left, up.

## QUADRUPLE MEASURE.

Composed of FOUR PARTS, as when we count one, two, three, four. This is

also called FOUR PART measure. Four beats or motions of the hand, describe it as down, left, right, up.

## SEXTUPLE MEASURE.

Composed of SIX PARTS, as when we count one, two, three, four, five, six. This is also called SIX PART measure. Six beats or motions of the hand, describe it as down, down, left, right, up, up.

## No. 8.

## FOUR KINDS OF MEASURE. Song.

We have learned four kinds of mea - sure, We have learned four kinds of mea - sure, Dou - ble mea - sure, Tri - ple mea - sure, Quad - ru - ple and Sex - tu - ple, And these make just four kinds of mea - sure. These make just four kinds of mea - sure.

## PRACTICAL EXERCISES IN SINGING BY NOTE.

## THE SCALE AND EXERCISES IN DIFFERENT POSITIONS UPON THE STAFF.

NOTE TO THE TEACHER.—The Teacher will now give the pupils their first practical ideas of what transposition really is, viz. the *changing of the pitch* of the scale. It is well at first to sing the scale

higher, asking if it is the same scale as before, or "Does it sound *exactly* like that we have been singing?" The answer will almost universally be, "*It is higher.*" That is all you require for the present. Now let them sing it one or two degrees higher, and then lower. The change of pitch will be sure to please, as it relieves from the monotony of but one key.

Where the piece is not divided into measures, no allusion to the kind of measure need be made: the object in these exercises being simply to give the pupils plain and pleasing reading exercises.

## PRACTICAL EXERCISES IN SINGING BY NOTE.

## No. 9. Tune 1.

## "LET US WITH A JOYFUL MIND."

What kind of Notes?

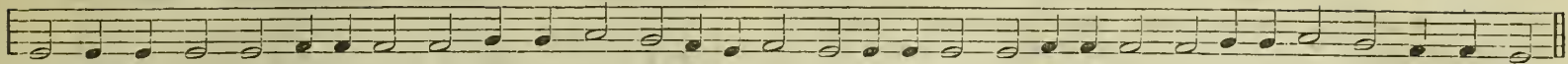
1 Let us, with a joy - ful mind, Praise the Lord, for he is kind; For his mer - cies shall en - dure, Ev - er faith - ful, ev - er sure.  
2 He with all - command - ing might Filled the new-made world with light; For his mer - cies shall en - dure, Ev - er faith - ful, ev - er sure.  
3 All things liv - ing he doth feed, His full hand sup - plies their need; For his mer - cies shall en - dure, Ev - er faith - ful, ev - er sure.

## No. 10. Tune 1. (HIGHER.)

No. 11. Tune 2. (HIGHER.)

"GIVE THANKS TO GOD."

What kind of Notes ?

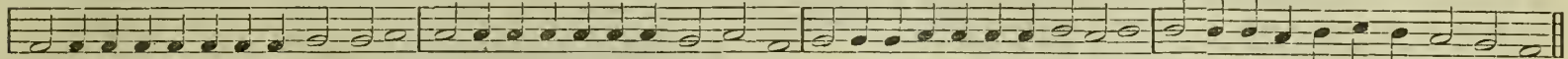


Do, Do, Do, Do, Do, Re, Re, Re, Re, Mi, Mi, Fa, Mi, Re, Do, Re, Do, Do, Do, Do, Do, Re, Re, Re, Re, Mi, Mi, Fa, Mi, Re, Re, Do.  
 1 Give thanks to God—he reigns above; Kind are his thoughts, his name is love; His mer-cy a - ges past have known, And ages long to come shall own.  
 2 He feeds and clothes us all the way, He guides our foot-steps lest we stray; He guards us with a power-ful hand. And brings us to the heav-en-ly land.  
 3 Oh! let us, then, with joy re - cord The truth and good - ness of the Lord; How great his works—how kind his ways! Let every tongue pronounce his praise

No. 12. Tune 3. (HIGHER.)

"RISE CROWNED WITH LIGHT."

How many, and what kind of Notes ?

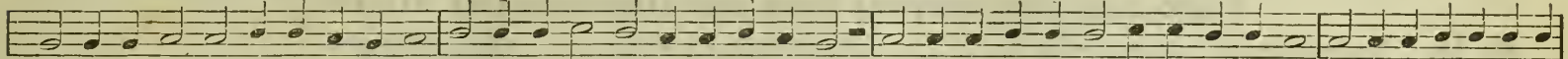


Do, do, re, mi, mi, re, mi, do, Re, mi, fa, mi, fa, mi, fa, sol, fa, mi, re, do.  
 Rise, crowned with light, im-pe-rial Sa - lem, rise; Ex - alt thy towering head, and lift thine eyes; See heaven's sparkling portals wide display, And break upon thee in a flood of day.

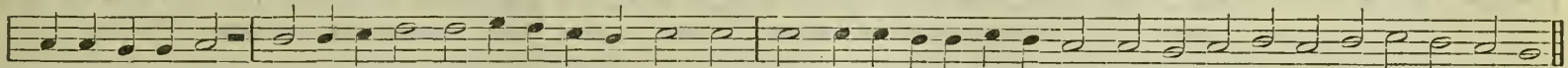
No. 13. Tune 4. (HIGHER.)

"LAND OF OUR FATHERS."

How many, and what kind of Notes ? *Re-sis?*



Do, re, mi, re, do, ro, mi, fa, mi, re, mi, re, do, re, mi, sol, fa, mi, fa.  
 Land of our fathers, wheresoe'er we roam, Dear native land thou still to us art home; Peace and pros-per - i - ty on thy sons at - tend, Down to pos-ter-i-ty their



Re, mi, fa, sol, la, sol, fa, mi, fa, mi, fa, do, re, mi, re, do.  
 in - flu-ence descend; All then u - ni - ting, hearts and voices join - ing, Sing we in har-mo - ny, Our na - tive land, Our na - tive land, Our na - tive land

LESSON III

RHYTHMICS.

EXERCISES PREPARATORY TO BEATING TIME. COUNTING, BEATING TIME, ACCENT, SINGING.

NOTE.—Pupils may now be exercised in counting several measures of the different kinds, as directed by the teacher. The teacher will also count measures of different kinds, requesting the pupils to name them; and also, to keep an account of the number of measures thus counted. If the practice of beating time has been introduced, a similar exercise may be profitably gone through with in that also, exercising only in the more simple form of measure at first. The following, or similar exercises, preparatory to beating time will be found useful. Ask questions on the different kinds of measure.

EXERCISES PREPARATORY TO BEATING TIME.

- 1 Count several times, and steadily, ONE, TWO; ONE, TWO, etc. What kind of measure? What figure will represent it?
- 2 Count ONE, TWO, THREE; ONE, TWO, THREE; ONE, TWO, THREE, etc. What kind of measure? What figure will represent it?
- 3 Count ONE, TWO, THREE, FOUR, etc. What kind of measure? What figure will represent it?
- 4 Count ONE, TWO, THREE, FOUR, FIVE, SIX, etc. What kind of measure? What figure will represent it?

PRACTICAL EXERCISES IN COUNTING AND BEATING TIME.

Double Measure has how many parts (counts or beats)? Make two motions of the hand—down, up.




Triple Measure has how many parts? Make **THREE** motions of the hand—*down, left, up.*

Quadruple Measure has how many parts? Make **FOUR** motions of the hand—*down, left, right, up.*

Sextuple Measure has how many parts? Make **SIX** motions—*down, down, left, right, up, up.*

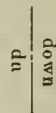
In Sextuple Measure, at the first “down” beat, the hand falls half-way; at the second, quite down: the same with the two upward motions.

**NOTE.**—In rapid movements of Sextuple Measure, it is better to beat as in Double, letting the hand fall on the first part, and rise on the fourth. We usually teach our pupils that Sextuple Measure has Six or Two beats; and then beat the time with the right hand, *pointing to the notes* with the left.

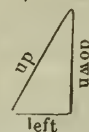
 Each count or beat represents a part or portion of the measure—hence Double Measure contains how many parts? Triple? Quadruple? Sextuple?

## ILLUSTRATION OF THE MOTIONS OF THE HAND IN BEATING TIME

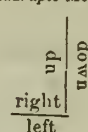
Double Measure.



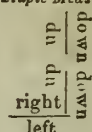
Triple Measure.



Quadruple Measure.



Sextuple Measure.



## ACCENT.

§ I. Certain parts of a measure generally receive more emphasis, or stress of voice, than other parts. This is called Accent.

DOUBLE MEASURE is accented on the *first* part.

TRIPLE MEASURE is accented on the *first* part.

QUADRUPLE MEASURE is accented on the *first and third* parts.

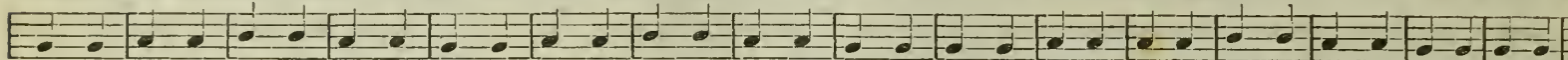
SEXTUPLE MEASURE is accented on the *first and fourth* parts.

## EXERCISES FOR BEATING TIME AND SINGING WITH WORDS.

No. 14. May be sung with or without syllables.

“SINGERS LET US JOIN.”

What kind of measure?

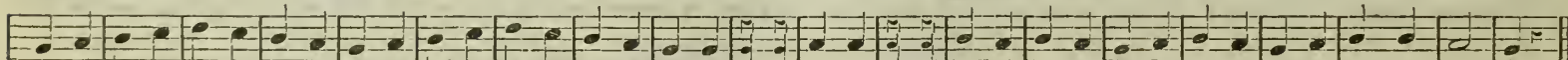


Sing-ers let us join with pleasure, In a song of dou-ble measure, Dou-ble measure, Dou-ble measure, In a song of double measure.

No. 15.

THE BELLS.

What kind of measure?



Hark! I hear the gay bells ringing, Calling us to pleasant singing, Calling, Call-ing us to pleasant singing, pleasant, pleasant sing-ing.

No. 16.

“HASTE AWAY.” RHYTHMICAL SONG.

What kind of measure?

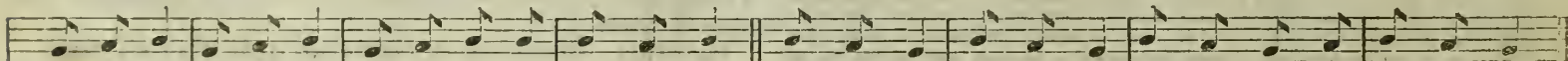
Two notes to one part of the measure—hence two notes to be sung to one beat.\*



Haste a - way, haste a - way, Let us nev - er go a - stray: Don't de - lay, Haste a - way, Sing - ing all the hap - py day.

No. 17.

“HASTE AWAY.”



Haste a - way, haste a - way, Let us nev - er go a - stray: Don't de - lay, Haste a - way, Sing - ing all the hap - py day.

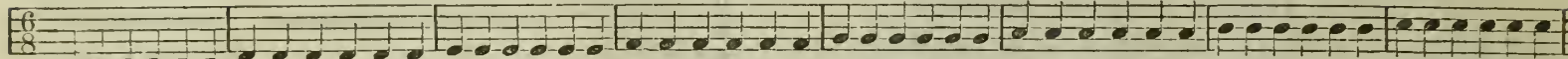
\* Let one division of the school count or beat 1½ time while the other sings, and so alternate until the difficulty of singing two notes to the beat is partially overcome.



THE SINGING SCHOOL.—Practical Exercises with Rests.

No. 21. *What kind of measure? What variety? How many beats?*

D D L R U U D D L R U U D D L R U U D D L R U U D D L R U U D D L R U U D D L R U U  
D.....U..... D..... U..... D.....U..... D..... U..... D..... U..... D..... U..... D..... U.....

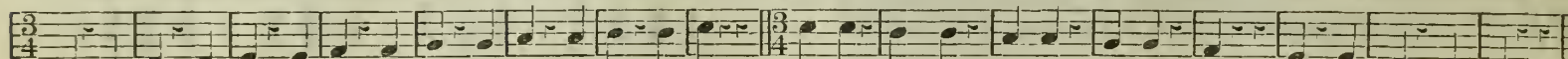
[illegible]

NOTE.—After singing Sextuple measure slowly, with one beat to each part, it will be well to sing the same rapidly, making but two beats in the measure, as in double measure. Words suggestive are attached.

## SCALE EXERCISES, WITH RESTS.

No. 22. IF I HAD A LITTLE BOAT.

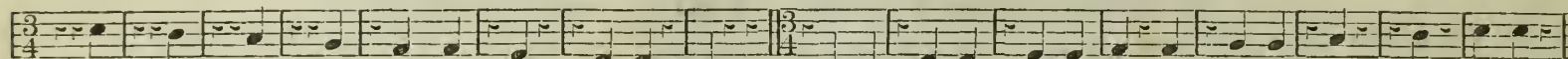
No. 23. WILLIAM, JOSEPH, MARY, NANNIE.



If I had a lit-tle boat, I'd send it out, and let it float. William, Jo-seph, Ma-ry, Nannie, Ann, John, Come here, come here.

No. 24. YES, YES.

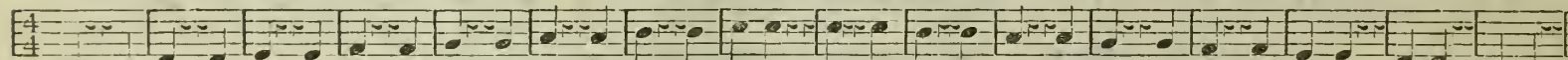
No. 25. NO. NO.



Yes, yes, yes, yes, yes, yes, yes, yes, yes, yes. No, no, no, no, no, no, no, no, no, no, no, no, no, no, no!

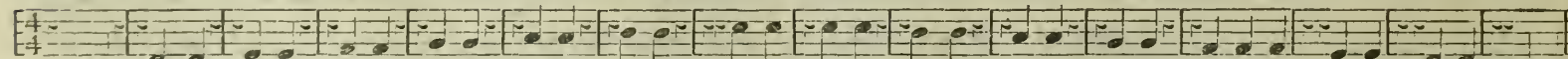
NOTE.—Nos. 23, 24 or 25 may be sung together by two divisions of the school, each being very careful to observe the rests. It is recommended during the first exercises with rests to let the pupils name them as they meet them; thus, for example: "Do, *rest*, do, si, *rest*, re, mi, *rest*," &c. This may be done at the first audibly, then in a whisper, and finally they may *think* the rest only. The attention being thus carefully drawn to the rests, pupils will not be likely to pass over them heedlessly.

## No. 26. JACK AND GILL.



Jack, went up, went up, went up, to fetch a pail, a pail of water, Jack felt down and broke his crown, And Gill came tumbling, tumbling after.  
If I had a boat, a boat, I'd send it out and see it float, Sir, Yes, I'd set my boat, my boat, On stream or lakelet where 'twould float, Sir.

## No. 27. JACK AND GILL.



And Gill, the hill! the hill! the hill! a pail! a pail! a pail! water, Poor Jack fell down, his crown, his crown, came tumbling, tumbling, tumbling after.  
If what? had what? a what? what then? send where? out where? see what? no, no, Yes. what? set what? your what? your boat? on where sir? then what? do what? yee yee

No. 26 and 27 may be sung together by two divisions of the school



LESSON V.

RHYTHMICS—MELODICS—SKIPS.

§ I. In a former chapter we considered the length of sounds as indicated by the different forms of the notes, &c., but the time of a piece of music may be slower or faster, without interfering with *relative* proportions.

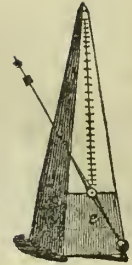
§ II. When, for example, we apply four beats to the whole note, we must allow two beats to the half note, and one beat to the quarter note, &c.; but when we apply only two beats to the whole note, we must allow but one beat to the half note, &c.

§ IV. There may be various kinds of notes in the measure, but there must be an equal *amount* in every measure: that is, one measure must contain as much in the aggregate as another.

NOTE.—Examine, also, tunes in the body of the work. Question on the relative duration of the notes, &c.

NOTE.—To aid in computing time, Maelzel, the celebrated French mechanist, invented an instrument called a Metronome. It has a pendulum, which swings and ticks at regular intervals of time, like that of a clock. (The instrument is in fact, a clock turned upside down, but without dial plate or hands.) If the weight be moved upwards, the pendulum will swing slower, if downwards, faster; but put the weight where you will, its motions will always be in *equal time*; never hurrying, never dragging.

In the performance of a piece of music, the time should be computed with the same accuracy and regularity as by a Metronome, or a clock. We have a still more simple and convenient method for ascertaining the right movement of a piece. See explanation of the string with weight, in Preface.



SKIPS.

REMARKS.—Tunes proceed not only by the regular successive degrees of the scale, but also by skips, as, for instance, when we sing from *one* to *three*, omitting *two*; or *three* and *five*, omitting *four*; *five* to *eight*, omitting *six* and *seven*, etc., etc. The easiest and most useful skips are those we make in singing *one, three, five, and eight*. After these, others more difficult will follow.

No. 28. SKIP OF A THIRD. ONE AND THREE.

Preparation. Skip. 1st time 2d time

Do re mi do mi do mi mi do mi  
 One, two, three, one, three, one, three, three, one, three,  
 Skip a third and come to me, Come to me,  
 Mind the rests, and skip with glee, skip with glee,  
 Then we all shall mer - ry be, mer - ry be, mer - ry be, mer - ry be.

No. 29. SKIP OF A THIRD. THREE AND FIVE.

Preparation Skip. Repeat. 1st time 2d time

Do re mi re sol mi sol sol mi mi sol mi sol  
 One, two, three, four, five, three, five, five, three, five, five, three, five,  
 Skip a third and come to me, come to me, come to me,  
 Mind the rests, and skip with glee, skip with glee, skip with glee,  
 Then we all shall mer - ry be, mer - ry be, mer - ry be, mer - ry be, mer - ry be.

Nos. 28 and 29 may be sung together.

## THE SINGING SCHOOL.—Practical Exercises with Rests—Skips.

## No. 30. THE TIME FOR PLEASANT SINGING. SKIPS OF THIRDS AND FIFTHS.

*What kind of measure? What variety? Sing with spirit and animation, but not too loud.*

1st SECTION. 2d SECTION. 1st. 2d. 1st. 2d.

1 When the flow'rs their sweets are fling-ing, Fling-ing, fling-ing, fling-ing, fling-ing, That's the time for pleas-ant sing-ing, Sing-ing, sing-ing,  
 2 When the mer-ry birds are wing-ing, Wing-ing, wing-ing, wing-ing, wing-ing, That's the time for pleas-ant sing-ing, Sing-ing, sing-ing,  
 3 When the ear-ly morn is break-ing, Breaking, break-ing, break-ing, break-ing, That's the time to be a-wak-ing, Wak-ing, wak-ing,

ALL. ALL.

sing-ing, That's the time, that's the time, That's the time for pleas-ant sing-ing, Pleas-ant, pleas-ant sing-ing.  
 sing-ing, That's the time, that's the time, That's the time for pleas-ant sing-ing, Pleas-ant, pleas-ant sing-ing.  
 wak-ing, That's the time, that's the time, That's the time to be a-wak-ing, Wak-ing, wak-ing, wak-ing.

## No. 31. OUT UPON THE MEADOW GREEN. SKIPS OF THIRDS AND FIFTHS.

BIS.\*

1 { Out up-on the meadow green, There the bees are dancing, }  
 { And from early, ear-ly morn, There the lambs are prancing. } Hopping, skipping, while the early dewdrops sipping, While the ear-ly dew-drops sip-ping,

While the dew is on the green, Dancing, prancing, there they're seen, Dancing, prancing, hopping, skipping, While the early dewdrops sipping, While the early dewdrops sipping

## THE SKIPS OF 1, 3, 5, 8.

To THE TEACHER.—Exercising the class in the various changes that can be made with these intervals, will prove a very pleasing and profitable exercise, applying syllables and numerals.

1 3 5 8  
 1 3 8 5  
 1 5 3 8  
 1 5 8 3  
 1 8 3 5  
 1 8 4 3

3 1 5 8  
 3 1 8 5  
 3 5 1 8  
 3 5 8 1  
 3 8 1 5  
 3 8 5 1

5 1 3 8  
 5 1 8 3  
 5 3 1 8  
 5 3 8 1  
 5 8 1 3  
 5 8 3 1

8 1 3 5  
 8 1 5 3  
 8 3 1 5  
 8 3 5 1  
 8 5 1 3  
 8 5 3 1

## No. 32. "O COME, COME AWAY." SONG FOR RECREATION. FOR SINGING BY ROTE

LOUD.

SOFT.

LOUD.

1 O come, come a - way, from la - bor now re - pos - ing, Let bu - sy care a - while for - bear ; O come, come a - way.  
 2 From toil and the cares on which the day is clos - ing, The hour of eve brings sweet re - prieve ; O come, come a - way.  
 3 While sweet Phi - lo - mel the wea - ry travel - er cheer - ing, With even - ing songs her notes pro - long ; O come, come a - way.  
 4 The bright day is gone, the moon and stars ap - pear - ing, With sil - ver light il - lume the night ; O come, come a - way.

MEDIUM.

LOUD.

Come, come our so - cial joys re - new, And there where trust and Friendship grew, Let true hearts wel - come you ; O come, come a - way.  
 O come where love will smile on thee, And round its hearths will gladness be, And time fly mer - ri - ly ; O come, come a - way.  
 In answering songs of sym - pa - thy, We'll sing in tune - ful har - mo - ny, Of Hope, Joy, lib - er - ty ; O come, come a - way.  
 Come, join your prayers with ours, address Kind heaven our peaceful home to bless With health, hope, hap - pi - ness ; O come, come a - way.

## LESSON VI

## ABSOLUTE PITCH.

TO THE TEACHER.—In the preceding exercises, our object has been to train the voice to the scales in their most natural and pleasing progressions ; the ear to an appreciation of rhythmical form, and the eye to familiarity with notes, and other characters that must be made familiar before the pupil can understandingly engage in the actual exercise of reading music. To accomplish this, we have prepared pleasing melodies, with words to match, that, by their attractiveness should contribute not a little towards keeping up the desire for further knowledge.

To bring the pupil to this practical knowledge of music reading thus rapidly, and we may add, attractively, we have found it best to defer the introduction of TONE-NAMES (letters), until about at this stage of progress. It is a mistake to present the least attractive part of a study to the mind first. Let the pupil first get a love for his work, and his anxiety to progress will then stimulate him to overcome all difficulties.

In the preceding exercises no Clef being introduced, no given pitch is, of course, designated, any further than what might naturally be suggested by the position of the exercises on the staff. We are

thus enabled to change from one key to another in singing, making it much less wearisome for the vocal organs, as well as more pleasing on account of the variety thus afforded.

The ABSOLUTE PITCH of Tones may be introduced, explaining letters, staff, clefs, &c. in the order here indicated, or in any other order or language, so that the impression is clearly made that, while for *relative* pitch, the syllables and numerals are sufficient, yet for permanent or *absolute* pitch, i. e. NAMES OF TONES, the letters only can be used.

While we may sing, and even read music without a knowledge of these TONE NAMES—as one may know and describe a person without remembering his name—still it is of course much better that the NAMES of the tones we sing should be familiar to us. Good teachers and authors differ as to the time in which this knowledge of absolute pitch should be considered indispensable to a class of beginners. In our judgment it cannot be introduced too soon after a sufficient amount of pleasant practice is had to make an impression of what reading music actually is, and to create a love for the exercise.

In some instances too much stress has been laid upon the mere acquisition of names, as if that constituted the most important feature of study ; whereas, it is certainly the least. Where this is done to the neglect, as is generally the case, of correct musical training of voice and ear, and the cultivation of taste and judgment, very good results cannot be expected to follow.

In introducing one person to another we give the *name* of each to the other ; but it does not always



follow that the name will be remembered, unless the parties so introduced desire a further and more intimate acquaintance. When the names become familiar as "household words." So with names of tones, signs, &c. Frequently "calling things by their right names," singing them by name, and soon becoming attached to them as intimate friends, we learn to associate their names with their presence." We learn, for example, that the name of a tone is A. We hear it, sing it, play it; it is the same tone; and as soon as we become thoroughly acquainted with it, its name suggests itself to our mind. This is nature's own educational process. Now we wish to *represent* it. Can we describe it? No. We make a mark on the board or in the book. Will the board or book sing it? No. Will the chalk mark sing it? No. Will the staff sing it? No. But we make a mark on a certain line or space of the staff and say "that shall stand for the tone A." Now we have the *sign* of the tone, the place indicating it, and we call that place also by the same name, A. A is the name of the tone, and a certain line or space being used to represent it, is also called A. Let the rule, good teacher, ever be, the thing first, afterwards its name, or sign.

### ABSOLUTE PITCH—LETTERS—CLEFS.

§ I. The ABSOLUTE PITCH of Tones is indicated by the letters A, B, C, D, E, F, G.

§ II. Either of these may be taken as the basis of the series of sounds that we call THE SCALE.

§ III. The scale takes its name from the letter upon which it is founded; as, for example, a scale beginning on C, is called THE SCALE of C, and C is taken as one (Do). A scale beginning on D, is called THE SCALE of D, and D is taken as ONE, &c.

NOTE.—The teacher will explain further, and sing or play the sounds of the above letters, naming them, and especially drawing the attention of the pupils to the fact that musical sounds are distinguished from each other as to given pitch, or difference of pitch, *by the letters*, and not by syllables or numerals.

§ IV. In order to determine the position and pitch of the scale upon the staff, a character is used to represent one of the letters,\* and is placed at the beginning of the staff. This is called a CLEF.

§ V. There are two clefs in general use, called a Treble, or G CLEF, and the F, or Base CLEF.

G Clef.



F Clef.



C Clef.



NOTE.—Another, called the C Clef, is used in many parts of Europe, but seldom in this country, the two above named being regarded sufficient for all practical purposes.

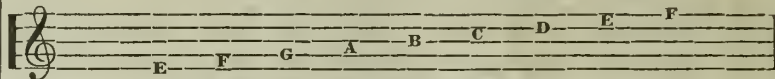
§ VI. The G clef is placed upon the second line, and represents the letter G upon that line.

\* A letter was originally used instead of what we now call the Clef

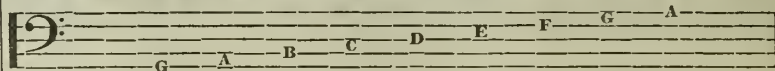
§ VII. The F clef is placed upon the fourth line, and represents the letter F upon that line.

Each line and space of the staff is named after the letters, as follows:

G CLEF. TREBLE STAFF WITH THE LETTERS MARKED.



F CLEF. BASE STAFF WITH THE LETTERS MARKED.



NOTE.—The pupils should all sing occasionally from the Base staff. Frequently half the school may sing the Base, while the other half are singing the Treble parts.

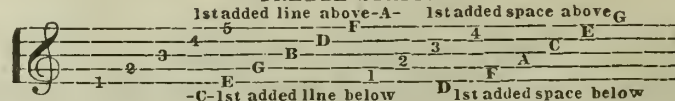
### ADDED LINES.

§ VIII. The compass of the staff may be extended below or above by additional short lines, called ADDED, or LEGER LINES. These, with the spaces intervening, derive their names also from the letters in the same manner as the staff proper.

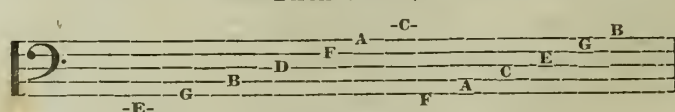
§ IX. The degrees of the staff are numbered from the lowest upward, the lowest being reckoned as the first line.

§ X. It is important to become familiar with the lines and spaces of the staves, by name, thus:

### TREBLE STAFF.



### BASE STAFF.



§ XI. Notes placed upon either degree of the staff receive their melodic name from the letter of the line or space upon which they are placed. Thus, a note on the first line of the Treble staff is called E; on the first space, F, &c.

Practice reading tunes and exercises by the letters.

Don't you see On the second line with me, A, A. eve-ry day, Here you find it, let it stay, B, B, B, B, B, B, C, B, C.

When on the staff you see the treble clef, The lines of that staff are E, G, B, D, F, For the clefs as you may see, binds around the letter G, And the lines of that staff are E, G, B, D, F,

Do . . . . . Mi . . Sol . . . . . Fa . . . . . Mi . . . . . Re . . . . . Do . . . . . Sol . . . . . Do . . . . .

Of spaces we've FOUR In the staff, and no more, And each in its place, Helps spell the word FACE. FACE, FACE, FACE. FACE, And each in its place helps spell the word FACE.

NOTE.—The following exercises will be found very pleasing and improving. Let the pupils pass immediately from one exercise to the next. After a few times singing by the whole, let the class be divided about equally, one division singing one No. while the other division sing the other; and finally, make four divisions, singing as in a Round. At the first sing slowly; then at each repetition, a little faster, until they have a movement as rapid as *they can sing*, delivering the syllables distinctly. Sing with syllables, numerals and letters.

The first system of musical notation is for the vocal part. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody starts on a whole note 'Do' (C4) and continues with eighth and sixteenth notes. The lyrics 'Do mi' are written below the first two notes. The system ends with a double bar line and a repeat sign.

So do Do sol mi do

*Cheerful.*

## No. 40. GREAT AND GOOD.

*in* *cres.* *f* *Loud.*

1 Great and good is God, our Fa-ther, Great and good, Great and good. Praise ye his ho - ly name, Praise his ho - ly name.  
 2 An - gels thus are ev - er sing-ing, Great and good, Great and good. Praise ye his ho - ly name, Praise his ho - ly name.  
 3 Trees and birds, and flow'rs declare Him Great and good, Great and good, Praise ye his ho - ly name, Praise his ho - ly name.  
 4 Join, my soul, and ev - er praise Him, Great and good, Great and good, Praise ye his ho - ly name, Praise his ho - ly name.

*m* *cres.* *f* *Loud.*

*Sing by letters and words*

## No. 41. MORNING SONG.

1 The day is here, the night is gone, The dusky shades make way for noon; The sun lifts up his face so bright, And fills the dusky shades of night.  
 2 So sweet he smileth, and so mild As smiles a moth-er on her child; "My dearest sons," he seems to say, "Sleep not these golden hours away."

## No. 42. GOD IS EVER GOOD. Song

C D E D C C D E F E D E F G F E G G F E D E E E D D E G E D D C

Do Re Mi Re Do Do Re Mi Fa Mi Re Mi Fa Sol Fa Mi Sol Sol Fa Mi Re Mi Mi. Mi Re Re Mi Sol Mi Re Re Do.  
 1 See the shin - ing dewdrops On the flowers strewed, Proving as they sparkle, God is ev - er good, God is ev - er good, God is ev - er good.  
 2 See the morn-ing sunbeams, Lighting up the wood, Si-lent - ly pro-claim-ing, God is ev - er good, God is ev - er good, God is ev - er good.  
 3 In the leaf - y treetops, Where no fears intrude, Merry birds are singing, God is ev - er good, God is ev - er good, God is ev - er good.  
 4 Bring my heart thy trib-ute, Songs of grat - i - tude, While all nature ut-ters, God is ev - er good, God is ev - er good, God is ev - er good.

C D E D C C G G G G G C D E F C E G G G G C C C G G C E C G G C

Do Re Mi Re Do Do Sol Sol Sol Sol Sol Do Re Mi Re Do Mi Sol Sol Sol Sol Do Do Do Sol Sol Do Mi Do Sol Sol Do.



# LESSON VII. DYNAMICS. (POWER OF SOUND.)

§ I. To sing in good taste, our Tones must be varied with respect to their POWER or stress, sometimes singing louder, and sometimes softer, according to the character of the song or sentiment. For this purpose, DYNAMICS are used.

## DYNAMIC CHARACTERS EXPLAINED:

Piano.....	marked <i>p</i>	.....	Soft.
Pianissimo.....	marked <i>pp</i>	.....	Very soft.
Forte.....	marked <i>f</i>	.....	Loud.
Fortissimo.....	marked <i>ff</i>	.....	Very loud.
Mezzo.....	marked <i>m</i>	.....	Medium.
Mezzo Piano.....	marked <i>mp</i>	.....	Rather soft.
Mezzo Forte.....	marked <i>mf</i>	.....	Rather loud.
Crescendo.....	marked <i>Cres.</i> or $\text{<}$	.....	Commence soft and increase.
Diminuendo.....	marked <i>Dim.</i> or $\text{>}$	.....	Commence loud and diminish
Swell.....	marked $\text{<}$	.....	Swell.
Sforzando, or Explosive.....	marked <i>sf</i> or $\text{>}$	.....	Sudden and full.
Staccato.....	marked $\bullet \bullet$ or $\text{!}$	.....	Short and distinct.
Legato.....	marked $\text{~}$	.....	Connected and clear

## DYNAMIC MARKS APPLIED.

No. 43. *pp* *p* *mp* *m* No. 44. *p* *m* *mf* *f* *ff*

Breezes now are soft-ly blowing, Streamlets gently now are flowing. Softly now, Softly now, Lightly raise the song; Loudly now, Loudly now, Loud and very strong.

## No. 45. SMILES AND TEARS.

*m* *Cres.* *Dim.* *Cres.* *f* *Dim.*

1 The sun has hid his smiling face, Behind a cloud of sorrow; But like us mortals here below, He'll smile again to-morrow, He'll smile again to-morrow.  
2 The lit-tle flowers, they miss his rays—The birds they cease their singing; But when he shines all nature's bells, In jubilee are ringing, In ju-bi-lee are ring-ing.  
3 Just so should we drink sorrow's cup, Nor always look for pleasures; For sun and dew, like smiles and tears, Are better for earth's treasures, Are better for earth's, &c.

## No. 46. WIND AND TIDE.

*f* *m* *p* *mf* *f* *Cres.*

1 A state-ly ship with flow-ing sails, At an-chor rides in yon-der bay; She on-ly waits for wind and tide To speed her on her joy-ous way.  
2 Her stur-dy sides are built of oak—She bears a brave and man-ly crew—A fair and good-ly ship is she, To sail across the wa-ters blue.  
3 Speed on, fair ship, with wind and tide, And bear your trea-sures o'er the main; Then quick re-turn, for beating hearts Will wait your coming back again.

## No. 47. HAVE YOU PRIDE?

Rests, and two notes to the beat.

1 Have you pride? Pluck it ont, 'Tis a need - less sin. Pride will with - er the flow - ers Of your heart with - in.  
 2 Have you pride? Take it off, 'Tis a gar - ment vain; Pride will trou - ble you al - ways, Causing need - less pain.  
 3 Pluck it out. Cast it forth, Tread it 'neath your feet; Pride! pride nev - er with me Shall find a safe re - treat.

## No. 48. THEIR COUNTRY'S CALL.

Two notes to the beat.

1 Sound the bu - gle, beat the drum, For the cry is "still they come;" Forth from mountain, hill and valley, Round the star - ry flag they ral - ly;  
 2 Hearts u - nit - ed, hearts of steel, For Co - lumbia's woes they feel; Hark! they cry, "our country's bleeding, All her sons the summons heed-ing,

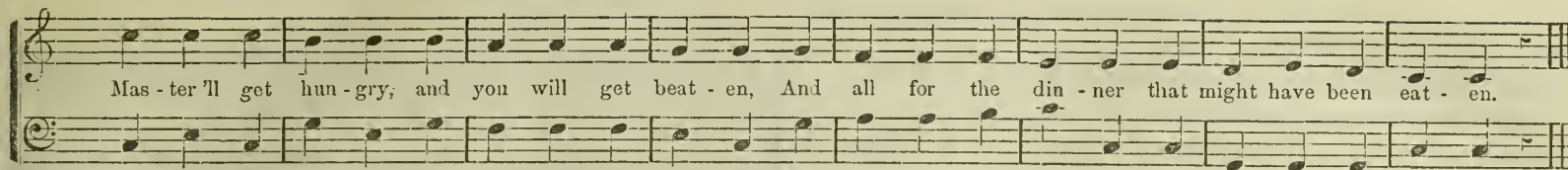
Brave and ear - nest one and all, Ea - ger to their coun - try's call.  
 Leave their all to do or die, "On - ward is the bat - tle cry!"

3 Raise the standard, lift it high,  
 Set our "banner in the sky;"  
 With the rainbow's hues 'tis blending,  
 While the azure vault is bending;  
 Let it float on high, my braves!  
 O'er our homes, and o'er our graves!

4 Sound the bugle, beat the drum,  
 For the cry is "still they come;"  
 While the battle cry is ringing,  
 Thousands, tens of thousands springing,  
 From their homes and kindred torn,  
 Meet their fate like heroes born.

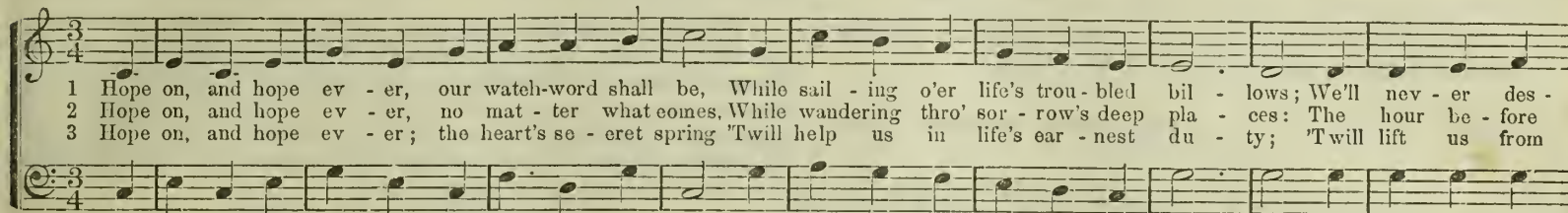
## No. 49. "GEE UP!"

*f*  
 Gee up! my Dob - bin, and trot a - long fast - er, Or we shall late be with din - ner for Mas - ter;

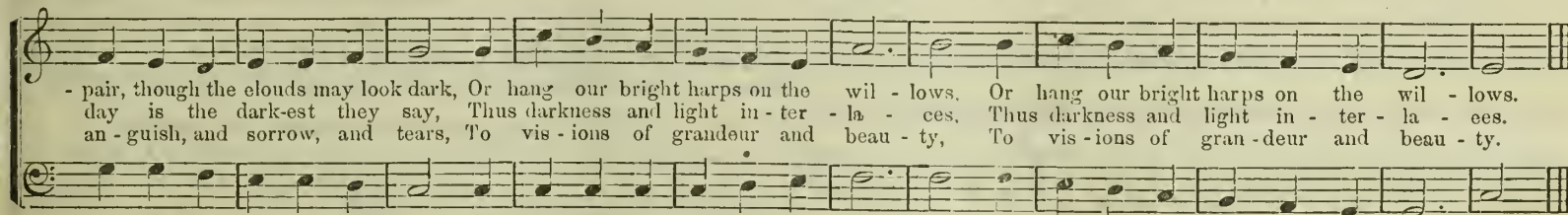


Mas - ter 'll get hun - gry; and you will get beat - en, And all for the din - ner that might have been eat - en.

## No. 50. HOPE ON.



1 Hope on, and hope ev - er, our watch-word shall be, While sail - ing o'er life's trou - bled bil - lows; We'll nev - er des -  
2 Hope on, and hope ev - er, no mat - ter what comes, While wandering thro' sor - row's deep pla - ces: The hour be - fore  
3 Hope on, and hope ev - er; the heart's se - cret spring 'Twill help us in life's ear - nest du - ty; 'Twill lift us from



- pair, though the clouds may look dark, Or hang our bright harps on the wil - lows. Or hang our bright harps on the wil - lows.  
day is the dark - est they say, Thus darkness and light in - ter - la - ces. Thus darkness and light in - ter - la - ces.  
an - guish, and sorrow, and tears, To vis - ions of grandeur and beau - ty, To vis - ions of gran - deur and beau - ty.

## LESSON VII.

## MUSIC IN PARTS—HARMONY—CLASSIFICATION OF VOICES.

§ I. The term "PART," in music, is used to express a single melody, whether sung by one or more voices.

§ II. A PART is represented to the eye by a single set or number of notes on any staff.

§ III. Music is said to be IN PARTS when more than one melody is heard at the same time.

§ IV. Music may be in ONE, TWO, THREE, FOUR, and more parts. When in two

or more parts it is said to be in HARMONY, and is so composed that the different parts agree, or HARMONIZE together.

## HARMONY.

The school may divide into two sections, and sing as follows:—

First section sing	1.	Second section sing	3.
" " "	3.	" " "	5.
" " "	3.	" " "	8.
" " "	5.	" " "	8.
" " "	8.	" " "	5.
" " "	3.	" " "	1.

QUESTION.—You have been singing how many parts?



§ V. Two or more sounds, heard at the same time, form a **CHORD**; and a succession of chords constitutes **Harmony**.

Again divide into three sections, and sing similar combinations of 1, 3, 5.

**QUESTION.**—You have now sung in how many parts?

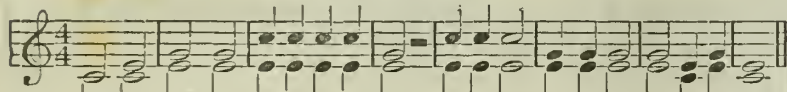
Again divide into four sections, and sing combinations of 1, 3, 5, 8. With similar questions.

This combination of sounds (1, 3, 5, 8), is called the **COMMON CHORD**.

§ VI. In **Harmony**, the notes that are to be sung together are written over or under each other, on separate staves, or on the same staff.


### No. 51. Exercise in Two parts on one Staff.

(COMMON CHORD)



No. 54. THE COMING SPRING. No. 1. One part.


*mf* *cres.* *f*



Shout and sing, For soon will come the spring, And then their green dress wearing, The woods and fields appearing. Shout and sing, To welcome in the spring

No. 55. THE COMING SPRING. No. 2. Two parts.


*mf* 1st TREBLE, or SOPRANO. *cres.*



*f*

Shout and sing, For soon will come the spring, And then their green dress wearing, The woods and fields appearing, We'll shout and sing, To welcome in the spring.


2d TREBLE, or ALTO.



The two parts as represented in No. 55 might have been printed on one staff, thus :

## No. 56.

1st TREBLE. No. 56.



2d TREBLE.  
Shout and sing, For soon will come the spring, And then their green dress wearing, The woods and fields appearing, We'll shout and sing, To welcome in the spring.

NOTE.—Some of the music in this book is printed in this way, viz: the Soprano and Alto on one staff. Also, occasionally with the Bass and Tenor on one staff.

**No. 57. THE COMING SPRING. No. 3. Three parts.**

*mf* 1st TREBLE, OR SOPRANO. *cres.* *mf* *f* *f*

1 Shout and sing, For soon will come the spring, And then their green dress wearing, The woods and fields appearing, We'll shout and sing, To welcome in the spring.

*mf* 2d TREBLE, OR ALTO. *cres.* *mf* *f* *f*

2 Soon they'll go, The melt-ing ice and snow, For now from all the mountains Roll down the smaller fountains, And soon they'll go, The melting ice and snow

*mf* BASE. *cres.* *mf* *f* *f*

2 Soon they'll go, The melt-ing ice and snow, For now from all the mountains Roll down the smaller fountains, And soon they'll go, The melting ice and snow



## No. 58. THE COMING SPRING. No. 4. Four parts.

**TENOR.** *mf* *cres.* *f*

1 Shout and sing. For soon will come the spring. And then their green dress wearing. The woods and fields appearing. We'll shout and sing To welcome in the spring

2 Soon they'll go, The melting ice and snow, For now from all the mountains, Roll down the smaller fountains, And soon they'll go. The melting ice and snow.

**ALTO.** *mf* *cres.* *mf* *f*

3 Sing on, then, we're joy-ful once a - gain, We bid a-dieu to sor-row, For hope gilds every mor-row, Sing on, sing on, We're joy-ful once a - gain.

**TREBLE.** *mf* *cres.* *mf* *f*

4 Welcome spring! thou dear delightful spring, O, quickly may we greet thee, In field and garden meet thee, Then welcome spring! Thou dear delightful spring,

**BASS.** *mf* *cres.* *mf*

## LESSON VIII.

## No. 59. THE SCALE EXTENDED. Above and below.

**ABOVE.**

Do, re, mi, re, do, si, do. do, re, mi, fa, sol, fa, mi, re, do re, mi, re, do, re, mi, re, do, re, mi, fa, mi, re, do.

**BELOW.**

Do, si, la, sol, la, si, do, Do, si, la, sol, la, si, do, sol, do, si, la, si, do, sol, do.

**No. 60.**

## No. 61. BROOKLET ON THE PLAIN. Song in two parts. Extended Scale.

**1st Division.** **2d Division.**

1 Do re mi re Re mi re do  
2 "Whither through the ver-dant mea-dow. Brook-let, dost thou roam?" "I am roam-ing through the val-ley. On-ward to my home."  
3 "Stop and tell me, dim-pled brook let, Where is then thy home?" "If I stop I'll snre-ly nev-er Reach the o-ccean foam."  
4 "Why such haste to reach the o-ccean, Why not here a-bide?" "I must keep the ships in mo-tion, On the o-ccean wide."  
ALL. 4 Brooklet, bud, and flower, and blossom. Nev-er still re-main. I have learned a les-son from you. Brooklet on the plain.

Do si la sol fa sol la si do re mi fa sol sol fa mi re do si la sol fa sol la si do



## No. 62. NEVER SAY FAIL.

*Joyfully. m*

1 Keep working, 'tis wi - ser than sit - ting a - side, And dream-ing and sighing and waiting the tide; In life's ear-nest bat - tle those on - ly pre - vail,

2 With eyes ev - er o - pen, a tongue that's not dumb, A heart that will nev - er to sorrow succumb; You'll bat-tle and conquer tho' thousands as - sail:

3 In life's ro - sy morning, in manhood's fair pride, Let this be your mot - to your footsteps to guide: In storm and in sunshine, what-ev - er as - sail,

Who dai - ly march onward, and nev - er say fail. Nev - er say fail. Nev - er say fail, Nev - er say fail.

We'll on - ward and con-quer, and nev - er say fail. Nev - er say fail, Nev - er say fail.

Then nev - er, oh, nev - er, oh, nev - er say fail. Nev - er say fail, Nev - er say fail, Nev - er say fail, Nev - er say fail,

## DOTTED NOTES.

§ X. A dot after a note indicates that the sound is to be prolonged equal to half the value of the note after which it is placed. Thus the dot adds one

half to the length of any note. Hence, a dotted half represents a sound equal to a half and quarter note, joined thus: A dotted quarter represents a sound equal to a quarter and an eighth joined, &c., &c.

## No. 63. DOTTED HALF AND QUARTERS.

How many beats to the dotted half note in this exercise? To the dotted quarters?

D L R U D L

## SKIPS OF ALL THE THIRDS OF THE SCALE.

SING WITH SYLLABLES, LETTERS AND WORDS.

NOTE.—The terms Major and Minor, as used in music, denote *large* and *small*. Major, *large*—Minor, *small*. This explanation must suffice for the practice of these thirds both with the syllables and with the terms "Major" and "Minor," until we reach the lesson of Intervals, where the subject will be fully explained.

## No. 64.

• All.    ^\*    1st div.    2d div.    All.    ^    1st d.    2d d.    All.    ^    1st d.    2d d.    All.    ^    1st d.    2d d.

Major third. Major. Major. Minor third. Minor. Minor. Minor third. Minor. Minor. Major third. Major. Major.

All,    ^    1st d.    2d d.    All.    ^    1st d.    2d d.    All    ^    1st d.    2d d.    All.    ^    1st d.    2d d.

Major third. Major. Major. Minor third. Minor. Minor, Minor third. Minor, Minor. Major third, Major. Major

## No. 65. NEVER MIND.

†

1 { For all your dai - ly trou - bles A sure cure would you find? }  
 1 { Then make this rule your mot - to, Oh! nev - er, nev - er mind. } O nev - er mind, O nev - er mind, O nev - er, nev - er mind.

2 { The friend you love the dear - est, May sometimes seem un - kind; }  
 2 { But don't for - get your watchword, And nev - er, nev - er mind. } O nev - er mind, O nev - er mind, O nev - er, nev - er mind.

3 { A - round home's cheerful fire-sides, Let love's fair flow'rs be twined, }  
 3 { And then if drea - ry out - side, You'll never, nev - er mind. } O nev - er mind, O nev - er mind, O nev - er, nev - er mind.

4 In all things do your du - ty, Be gen - tle, true, and kind; }  
 4 What - ev - er may an - noy you, Why, nev - er, nev - er mind. } O nev - er mind, O nev - er mind, O nev - er, nev - er mind.

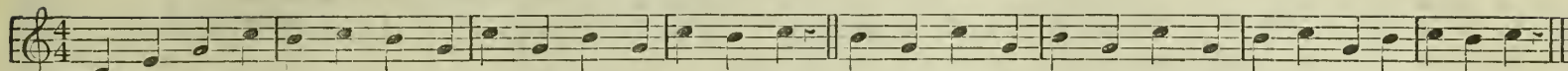
O never, never mind, O nev - er, never mind, O nev - er, nev - er mind.

• ▲ strong emphasis to be given on this note,    † ▲ Repeat.

## LESSON IX.

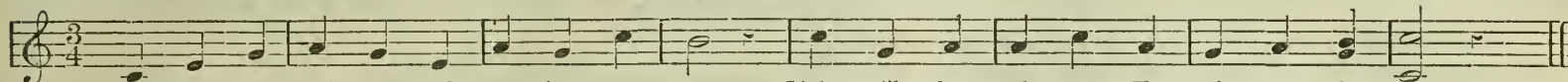
## EXERCISES ON THE VARIOUS SKIPS.

## No. 66. THROUGH THE WOODLANDS. Exercise on Seven:



Through the woodlands we will wan-der, O - ver hedge and o - ver brook, Down the val - leys, up the mountains, And thro' every sha-dy nook.

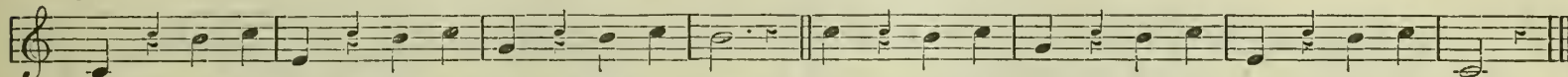
## No. 67. EXERCISE ON SIX.



Wander-ing in dark - ness and grop - ing our way, Light will be wol - come, Yes, wel - come the day.

## No. 68. EXERCISE ON SEVEN.

Sing at the first the small note, then observe the rest instead—finally change to triple measure, omitting both small note and rest.

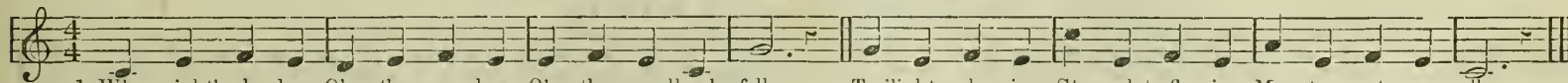


## No. 69. EXERCISE ON SIX, with Legato marks or Ties.

Sing first separately, then together by two divisions of the school.



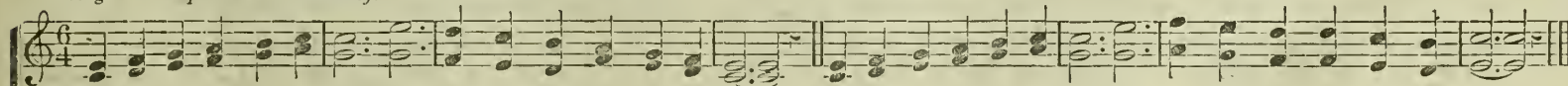
## No. 70. WHEN NIGHT'S SHADOWS. Exercise on Four.



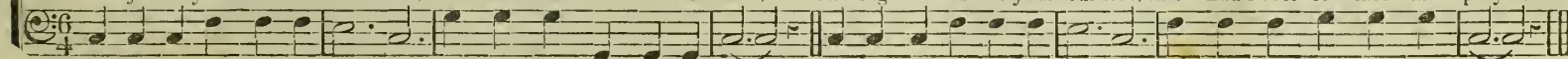
1 When night's sha-dow O'er the mea-dow, O'er the woodland falls, Twilights glow-ing, Streamlets flowing, Man to rest re - calls.  
3 When day clos - es, And with ro - ses From the gar-den's bloom, La - bor end - ing, Voi - ces blend-ing, Make a hap - py home.

## No. 71. COME DWELL WITH ME IN THE WILDWOOD.

Song in Sextuple Measure. Gently.



1 Come to my home in the wild-wood, Come where the heart is so free, Bidding a-lieu to your sorrows, Here let your dwelling - place be.  
2 Sweet 'tis to stray in the wild-wood, When the day's cares are all o'er; Bright flowers are strewn in our pathway, Fresh leaves adorn the gay floor.  
3 Here you may find in the wild-wood, Free - dom from sor - row and care, Cast-ing a - side all your burdens, Here find sweet so - lace in prayer.





**No. 72. CHEERFULLY, CHEERFULLY SING.***Song Exercise in Sextuple measure, moderately slow.*

END.

DA CAPO

Cheer-ful-ly, cheer-ful-ly, cheer-ful-ly sing, The glo-ri-ous sum-mer is here, And }  
 num-ber-less, number-less anthems we sing, The for-ests and valleys to cheer. Yes } beau-ti-ful days, Beau-ti-ful days, Filling all hearts here with joy. Ah!  
 if they would only, yes, on-ly re-main; In singing our time we'd em-ploy.

END. D. C.

DA CAPO, (sometimes abbreviated D. C.,) return to the beginning, and end at a place designated by the word "FINE," or "END."

**No. 73. CULL THE FLOWERS. Recapitulation.**

Do Mi Sol Do Do Fa La Do Si Sol Fa Re Do La Sol Si Do La Sol Mi Fa La Sol Mi Re Fa Mi Sol Do Sol Mi Do.  
 Cull the flowers'Mong the bow-ers, Sweetest posies, Pinks and ro-ses, While the thrushes In the bushes, Sing to-geth-er, This warm weather.

Do Do Mi Mi Fa

*With spirit and animation.***No. 74. BE MERRY AND GLAD.**

1 Be mer-ry and glad! Be mer-ry and glad, Be mer-ry, be mer-ry, be mer-ry and glad, Let goodness and love dwell with-in thee, be glad, So

2 Be mer-ry and glad! Be mer-ry and glad, Be merry, be mer-ry and glad..... 'Tis bet-ter than fret-ting and pin-ing, While

Be merry and glad, Let good-ness and love dwell with-in thee, Be glad, So

*cres.* *cres - cen - do*

surely shall hap-pi-ness win thee, be glad. Be mer-ry and glad, Be mer-ry and glad, Be mer-ry, be mer-ry and glad.....

*cres.* *cres - cen - do.*

sunlight around thee is shin - - ing, Be mer-ry and glad, Be mer-ry and glad, Be mer-ry, be mer-ry and glad.....

surely shall hap-pi-ness win thee, be glad, Be mer-ry and glad.

3 Be merry and glad!  
The birds in the woodlands are singing;  
The flowers in the meadows are springing,  
Be merry and glad!

4 Be merry and glad!  
'Twill nobly incite thee to labor;  
'Twill right thee with friend and with neighbor,  
Be merry and glad!

## LESSON X. INTERVALS.

**TO THE TEACHER.**—Previous to any didactic instruction being given on the subject of intervals, the pupils should, when possible, be brought to realize the fact that a difference of intervals really exists, and that the voice in passing from one degree of the scale to another makes these changes naturally, without effort. This may generally be done by the teacher himself, singing slowly and carefully the five large intervals of the scale, viz: from one to two, two to three, four to five, &c., &c. and calling the attention of pupils to the movement or passage of the voice from one tone to another then singing the small intervals; at first it may be a little softer, but so that the attentive pupil may compare them. This he will soon begin to do, especially when his curiosity is excited, and in most cases by a careful comparison, the difference will be observable. Several experiments may be necessary, however, in different lessons before the school, or even a majority will perceive the difference. But whether it is sooner or later discovered, the training process is an excellent one, and will never come amiss after a pretty lively exercise in singing. Many ways will readily suggest themselves to the ingenious teacher by which this can be made pleasing and attractive and very beneficial.

§ I. The scale may be compared to a flight of steps, or a ladder. It is frequently represented by a ladder, with the rounds or steps at unequal distances apart.\*

§ II. The steps or distances observable in the passage of the voice up and down the scale or ladder, are called INTERVALS.

§ III. An INTERVAL is the distance from any sound of the scale to the next above or below, the difference of pitch between any two sounds.

\* See a representation of the scale or ladder on page 5.

§ IV. There are two kinds of Intervals in the scale—**LARGE** and **SMALL**.

§ V. The larger intervals are called **TONES** or **STEPS**. The smaller, **HALF-TONES** or **HALF-STEPS**.

**NOTE.**—Good teachers differ as to the proper use or application of these and other terms. Such differences, however, we do not consider of much importance. So long as the pupils make themselves familiar with the general nomenclature of the musical art, and understand its application, we should be satisfied. We have given above both terms; teachers will adopt whichever they prefer.

## THE INTERVALS OF THE SCALE.

§ VI. The intervals, as they succeed each other in the scale, are in the following order, viz:

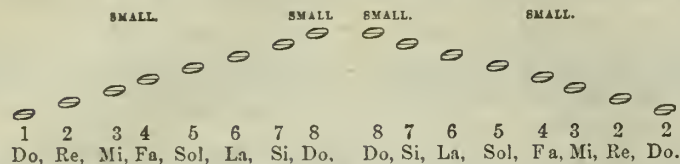
From 1 to 2, **LARGE**.—Tone or Step.  
From 2 to 3, **LARGE**.—Tone or Step.  
From 3 to 4, **SMALL**.—Half-tone or Half-step.  
From 4 to 5, **LARGE**.—Tone or Step.  
From 5 to 6, **LARGE**.—Tone or Step.  
From 6 to 7, **LARGE**.—Tone or Step.  
From 7 to 8, **SMALL**.—Half-tone or Half-step.

The intervals of the letters are as follows—  
From C to D, **LARGE**.—Tone or Step.  
From D to E, **LARGE**.—Tone or Step.  
From E to F, **SMALL**.—Half-tone or Half-step.  
From F to G, **LARGE**.—Tone or Step.  
From G to A, **LARGE**.—Tone or Step.  
From A to B, **LARGE**.—Tone or Step.  
From B to C, **SMALL**.—Half-tone or Half-step.

**NOTE.**—If the pupils observe carefully where the small intervals are situated, they will not be liable to make mistakes, as they will then have only to remember that all the rest are large.



## SCALE WITH THE SMALL INTERVALS DESIGNATED.



Pupils name the intervals by steps and half-steps.

## STAVES WITH SMALL INTERVALS (IN LETTERS) DESIGNATED.



NOTE 1.—Practice in key of G, D, or A, &c., plain tunes, or any of the following exercises, making no allusion to signatures, other than to say, Now One (Do) is on G, D, &c.

NOTE 2.—Desirous of continuing the plan of progressiveness, adopted as the basis of these Elements, interspersing the practical with the theoretical, we think it better to let the class practice in the different keys, before the subject of Transposition or Signatures is explained. The lesson of Intervals is a very important one—indispensable, if they would understand Transposition. Let them therefore, learn this thoroughly, and sing on

## No. 75. KATY DID, KATY DIDN'T. A Dialogue.

\* 1st time 1st SEMI-CHORUS. 2d time 2d SEMI-CHORUS. With gentleness and delicacy of expression.

*mf* *mp* *cres.*

1 Tell me, pret-ty lit-tle El-fin, in your cor-sage green. Have you seen my Ka-ty pass this way since yes-ter e'en?

*mp* *mp* *cres.*

2 Hush, ye streamlets, cease your mu-sic winding thro' the vale; Still, my heart, your fear-ful throbblings startless hill and dale.

green, Tell me  
vale; Still, oh still, &c.

1st SEMI-CHORUS. a little faster, and with more spirit and emphasis.

2d SEMI-CHO.

[1st time.

Did she have a stranger with her, whisp'ring words of love? Did she? Did she sigh, and did she answer murmuring words of love? Did she?

I would ask you, pret-ty El-fin, thou in eme-rald vest, Did she lay her tress-es kindly on the stranger's breast?



2d time. *f* 2d SEM. 1st SEM. 2d SEM. FULL CHORUS.

love? "Yes, she did, Ka - ty did. Ka - ty did - n't! Ka - ty did - n't! Ka - ty did! Ka - ty did - n't! Ka - ty did—she did!

breast? "Yes, she did, Ka - ty did. Ka - ty did - n't! Ka - ty did - n't! Ka - ty did! Ka - ty did - n't! Ka - ty did—she did!

3.  
O! thou cruel little Elf, is what you tell me true,  
Did she say, with curling lip, that me she never knew?  
Did she promise 'neath the bower, him her treacherous heart?  
Did she vow by Luna's beams they ne'er again should part?  
"Yes, she did," &c.

4.  
Sing, ye warblers, sing ye woodlands, sing ye listless breeze  
Zephyrs, bearing on your bosom balm from distant seas;  
Gather round a heart that's broken, still, oh! still for aye,  
Sing of Katy's faithful love, that ever sorrowing cry,  
"Yes, she did," &c.

## LESSON XI. THE MINOR SCALE.

§ I. In addition to the scale which has been in constant use, there is another,

so closely allied to this that it is called its *relative*. This is THE MINOR SCALE. The former is called THE MAJOR SCALE.\*

§ II. The RELATIVE MINOR scale commences on *six* of the Major. *Six* (La) being taken as *one* of the Minor.

### No. 76. GENTLY FALLS THE DEW. Melody in the Minor Scale.

*Fine.* *D. C.*

La. la, si, si, do, do, si, la, si, do, re, do, si, do.

1 Gently fall the dews of eve, Rais - ing still the lan-guid flow'rs; Sweet-ly flow the tears that grieve O'er a mourner's strick-en hours.  
Sweetly flow the tears that grieve O'er a mourner's strick-en hours.

2 Bless-ed tears and dews that yet Lift us near-er un - to heav'n; Let us still his praise re - peat, Who in mer-cy all hath giv'n  
Let us still his praise re-peet Who in mer-cy all hath giv'n.

\* Major, large—Minor small.

*Slow and gentle.*

## No. 77. THE WINTER DAYS. Song.

1 The winter days are cold and chill, But long they cannot stay; The pleasant spring will come again, And melt the snow away. And melt the snow a - way.  
 2 No mer-ry birds are sing-ing now, Their voices all are still, But soon you'll hear their warbling notes From tree-top, vale and hill, From tree top, vale and hill.

And melt, and melt the snow a - way.  
 From tree-top, tree-top, vale and hill.

## No. 78. THE TWO MILLS, OR GOING TO LAW.

1 An up-per and a low-er mill Fell out a - bout their wa-ter, their wa-ter, their wa-ter, To war they went, that is to law, Re -  
 2 A law-yer was by each engaged, And hot-ly they con-tend-ed, con-tend-ed, con-tended, When fees grew slack, the war they waged They  
 3 The hea-vy costs re-main-ing still, Were settled, and no poth-er, no poth-er, no poth-er, One law-er took the up-per mill, The

solved to give no quarter, no quarter, no quarter, Resolved to give no quarter, no quarter, no quarter, no quar - - - - ter,  
 said should soon be end-ed, be end-ed, be end-ed, They said should soon be ended, be end-ed, be end-ed, be end - - - - ed.  
 low-er took the oth-er, the oth-er, the oth-er, The low-er took the oth-er, the oth-er, the oth-er, the oth - - - - er.

Re-solved to give no quarter.  
 They said would soon be end-ed.  
 The low-er took the oth-er.

## LESSON XII.

## THE CHROMATIC SCALE.

§ I. Besides the two scales or modes (Major and Minor), there is another scale, formed by dividing a'l the steps of the Major scale, making thereby a scale of HALF STEPS. This is called

## THE CHROMATIC SCALE.\*

\* CHROMATIC.—From a Greek word, signifying *color*, the intermediate, or chromatic tones, having been formerly written with colored ink. The term may also have a figurative signification, as chromatics in music may be regarded as analogous to coloring in painting.

§ II. The other, in distinction from this, is called THE DIATONIC SCALE.†

NOTE.—The Chromatic Scale, being more difficult to sing than the Diatonic, and not being much required in plain music, it is not usually studied or practiced until pupils are well versed in the Diatonic Scale, and able to read with considerable facility. But we would urgently recommend the introduction of either a part or the whole of the Chromatic Scale, as an exercise for the voice and ear, just as soon as pupils can read plain music in the Diatonic Scale. Do not attempt too much of this kind of study at any one time. One or two chromatic exercises at each lesson will generally be found

† DIATONIC.—From a Greek word, signifying *through the tones* or from the tones

sufficient, and, by judicious management, pupils will not become wearied. The easiest, and perhaps the most useful, is the sharp fourth. Next in order may follow the flat seventh; then the sharp second, flat third, &c., then from sharp one on, gradually introducing the whole Chromatic scale. If you have an instrument, play the Chromatic scale often, that they may become accustomed to its progressions.

§ III. The characters used to represent these changes of intervals are called SIGNS OF ELEVATION AND DEPRESSION. These are the SHARP  $\sharp$ , the FLAT  $\flat$ , the NATURAL  $\natural$ .

Each of the above represent a HALF STEP.

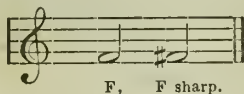
§ IV. The SHARP is a sign of elevation; and when placed before a note indicates a sound a *half step higher* than is represented by the note.

§ V. The FLAT is a sign of depression; and when placed before a note indicates a sound a *half step lower* than is represented by the note.

§ VI. The NATURAL is a sign of restoration; and when placed before a note that has been changed by *sharp* or *flat*, indicates a return to the original tone.

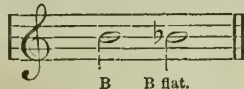
### ILLUSTRATION AND EXAMPLE.

§ VII. A sound a half step higher than F, called F SHARP, is represented by a note on F, with the sharp placed before it, thus:



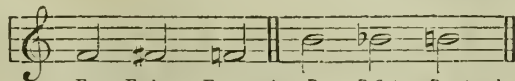
F, F sharp.

§ VIII. A sound, half a step lower than B, called B FLAT, is represented by a note on B, with a flat placed before it, thus:



B B flat.

§ IX. When a sound, represented by the letter only, as B, F, D, &c., immediately follows, or takes the place of one that has been represented by sharp or flat, it is sometimes called NATURAL: as B natural, instead of B, F, &c. Thus:



F, F sharp. F natural. B, B flat, B natural.

NOTE.—Pupils may count, and ascertain how many, and what intervals of the scale may be divided

### QUESTIONS.

How many STEPS are there in the Diatonic Scale? How many HALF-STEPS? What may be divided? Making a scale of? What is this scale called? The other?

NOTE.—In singing the Chromatic Scale, or exercises, with syllables, we use the vowel sound of *e* long, as in *met*, for the sharps. (Di, pronounced *Dee*, Ri, *Rre*), and a long, as in *fate*, for the flats, (Se pronounced *Say*, Le *Lay*, &c.) By observing this rule, we are enabled to observe uniformity in printing the syllables.

Read the numerals thus: one, *sharp* one; two, *sharp* two; seven, *flat* seven; six, *flat* six, &c. Read the letters thus: C, C *sharp*; D, D *sharp*, &c.

### No. 79. Chromatic Scale, Ascending,

Syllables.	Do	di	Re	ri	Mi	Fa	fi	Sol	si	La	li	Si	Do
Numerals.	1	$\sharp 1$	2	$\sharp 2$	3	4	$\sharp 4$	5	$\sharp 5$	6	$\sharp 6$	7	8
Letters.	C	C $\sharp$	D	D $\sharp$	E	F	F $\sharp$	G	G $\sharp$	A	A $\sharp$	B	C

### No. 80. Chromatic Scale, Descending.

Do	Si	se	La	le	Sol	se	Fa	Mi	mc	Rc	ra	Do.
8	7	$\flat 7$	6	$\flat 6$	5	$\flat 5$	4	3	$\flat 3$	2	$\flat 2$	1
C	B	B $\flat$	A	A $\flat$	G	G $\flat$	F	E	E $\flat$	D	D $\flat$	C

NOTE.—Pupils may now sing the scale of C, and prepare to introduce one or two intervals of the Chromatic Scale, say sharp four, and sharp five, and flat seven. The teacher is recommended to introduce these with great care, and see that the Chromatic interval is correctly given. He will, of course, commence with the sharp fourth, not only as being the most natural, but the most useful also. In the introduction of these chromatic intervals an exercise similar to the following is recommended, varied, of course, according to the judgment or taste of the teacher or aptness of the pupil.

School sing the scale. Teacher sing up to five, and pause. Teacher sing five only. School sing one. Teacher sing five. School sing two. Teacher sing five. School three. Teacher five. School four. Teacher five. Recommence, and school sing to four, and pause and listen. Teacher sings *sharp* four, prolonging it, and making it clear and distinct. He asks, "Did I sing four or five?" Answers will always be various, but some will say "*neither*." QUES, "What then did I sing?" Some will say (having been prepared for it), "*sharp* four." TEACHER. "If I sing any sound not belonging to the scale which you have learned, call it a *new* sound," and now sing as before. At the right time introduce again sharp four. The answer will be very general, "*a new sound*!" and the attention being thus called to the new sound they will soon wish to make it, and many will succeed in the first attempt, while others will require more time and practice.

This method of introducing the Chromatic intervals occupies but a short time, is highly interesting to the pupils, and is always sure of being successful, because it secures attention to the thing to be done.



**No. 81. PRACTICAL EXERCISES ON CHROMATIC INTERVALS. Sharp Four.**

\* 1st section. 2d sec. 1st. 2d. 1st. 2d. All. 1st. 2d. 1st. 2d. 1st. 2d. All.

Do mi sol fi sol do sol fi sol mi la fi sol. Do sol fi sol la sol fi sol mi la fi sol do.

**No. 82. Sharp Four and Four.**

\* All. All.

Do sol fa mi sol fi fa mi fi sol fa mi re do sol mi fa fi sol fa mi fi sol sol fi fa mi fi sol mi.

**No. 83. Flat Seven.**

\* All

Do si se la do si se la la sol fi sol mi Sol do se la sol do se la la sol la si do

**No. 84. Flat Seven and Seven.**

Firm - ly stand, my na - tive land, Firm - ly, firm - ly, firm - ly stand.

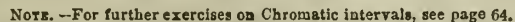
**No. 85. AWAY WITH NEEDLESS SORROW.  
Flat Seven and Seven. Sharp Four and Four.**

1 A - way with need - less sor - row, Tho' trou - ble may be - fall, A bright - er day to - mor - row, May shine up - on us all.  
2 We can - not tell the rea - son, For all the clouds we see, Yet eve - ry time and sea - son, Must wise - ly ordered be.  
3 Let us but do our du - ty, In sun - shine or in rain, And heaven all bright with beau - ty, Will bring us joy a - gain.

**No. 86. SONG OF F SHARP.**

Now we'll sing to G, And now we'll sing to G, Now we'll sing to F, sharp, F, sharp and G.

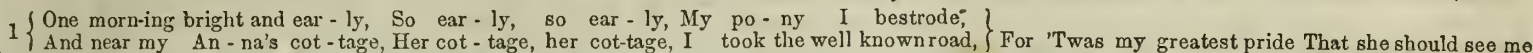
- At the first it may be best for the teacher himself to sing the notes here assigned to the second section, or they may be played upon an instrument. The ear should be carefully trained to listening.
- One section sing the large notes, the other sing the small and then all together.



*Quick and lively.*

## No. 87. THE GAY YOUNG RIDER.

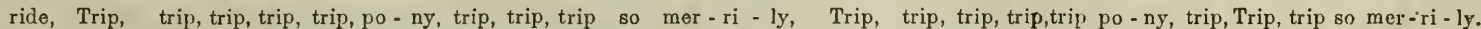
NOTE.—The principal melody in this piece being in the Tenor, that part should be the most prominent.



2 { There stood my love-ly An - na, My An - na, my An - na, Be-side her blooming bower, }  
 { She trimmed the opening ros-es, The ro-ses, the ro-ses, Herself the 'fair-est flower, } My hat I gent-ly raised, And on her beau-ty

3 { To show my skill - ful ri - ding, My ri - ding, my ri - ding, I spurred him ve - ry sly, }  
 { A - las! he reared and threw me, He threw me, he threw me, In - to a ditch hard by. } Then off he went like wind, And left me there be -

4 { On hands and knees I scrambled, I scrambled, I scrambled, And reached at length dry land, }  
 { And O! in such a plight, sir, a plight, sir, a plight, sir, Be-fore her face to stand. } But worse than all by half, ha, ha, I heard Miss Anna



gazed, Trip, trip, trip, trip, trip, po - ny, trip, trip, trip so mer - ri - ly, Trip, trip, trip, trip, trip po - ny, trip, Trip, trip so mer - ri - ly.

hind. Hwo, hwo, hwo, hwo, hwo, po - ny, hwo, stop, stop, stop, stop, I pray, Hwo, hwo, hwo, hwo, hwo, po - ny, hwo, Stop, stop, stop, stop I pray.

*laugh*, ha, ha, Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, Ha, ha, ha, ha, ha, ha, ha, ha, ha, So dripping home I go

## LESSON XIII.

## THE MINOR SCALE.—TWO FORMS.

§ I. There are two forms of the MINOR SCALE in use. We distinguish them from each other by the term FIRST FORM and SECOND FORM, of the Minor Scale; or MELODIC FORM, and HARMONIC FORM.

§ II. In both forms of the Minor Scale the intervals differ from those in the Major.

§ The chief difference (to the ear) between the Major and the Minor Scale is in the THIRD; that of the Major being composed of two steps, while that of the Minor is only a step and a half. See Minor Scale below.

NOTE.—Those who have made themselves familiar with the intervals of the Major Scale will readily understand the difference between that and the Minor, now to be presented.

§ III. In the first form of the Minor Scale the intervals are not the same in descending as in ascending.

## No. 88. MINOR SCALE.—FIRST FORM.

Called the Melodic form.

1	2	3	4	5	6	7	8	8	7	6	5	4	3	2	1
A	B	C	D	E	F#	G#	A	A	G#	F#	E	D	C	B	A
La	si	do	re	mi	fi	si	la	La	sol	fa	mi	re	do	si	la.

## No. 90. PRACTICAL EXERCISES IN A MINOR.

La la do si la si si si la si la si la si

## No. 91.

La la si si fa fa mi mi Do do la do la si la fa mi la

## No. 92.

1st time. 2d time. END. D. C.

NOTE.—Let the pupils examine the above by intervals of letters, and then give the form or order of intervals, ascending and descending.

## No. 89. MINOR SCALE.—SECOND FORM.

Called the Harmonic form.

1	2	3	4	5	6	7	8	8	7	6	5	4	3	2	1
La	si	do	re	mi	fa	si	do	La	si	fa	mi	re	do	si	la

NOTE.—Pupils examine and name the order of intervals in second form of the Minor Scale.

QUESTIONS.—Wherein do the two Minor Scales differ from each other? What is the order of intervals in the first form? Second form? Wherein do the Minor Scales differ from the Major? Examine and compare.

§ IV. The RELATIVE MINOR to any Major key is found a sixth above (or a third below) the Major key note.

§ V. Every Major scale or key has its RELATIVE MINOR, and both have the same signature.



## No. 93.

Ia do si la si si la si la si do la si si mi mi do la do si re do si do la si la

La mi fa mi mi re do re mi mi la

No. 94. *Sing this melody until it becomes quite familiar. Commit it to memory, if possible.*

1st time. 2d time.

## No. 95.

1st time. 2d time. FINE. D. C.

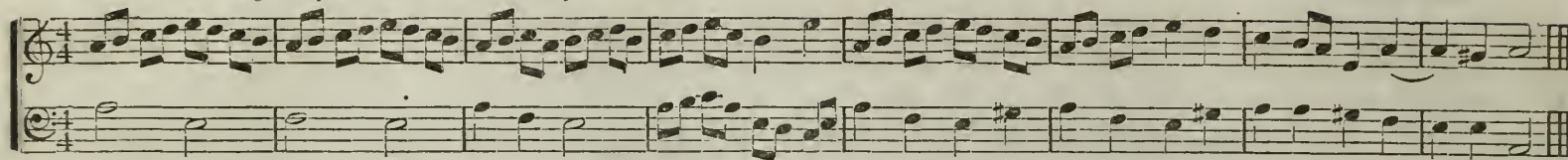
D. C.

No. 96. *Sing this melody until it becomes familiar. Commit it to memory, if possible.*

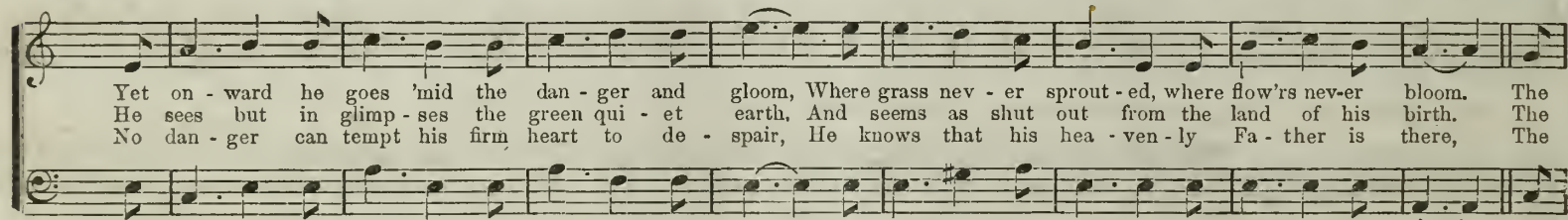
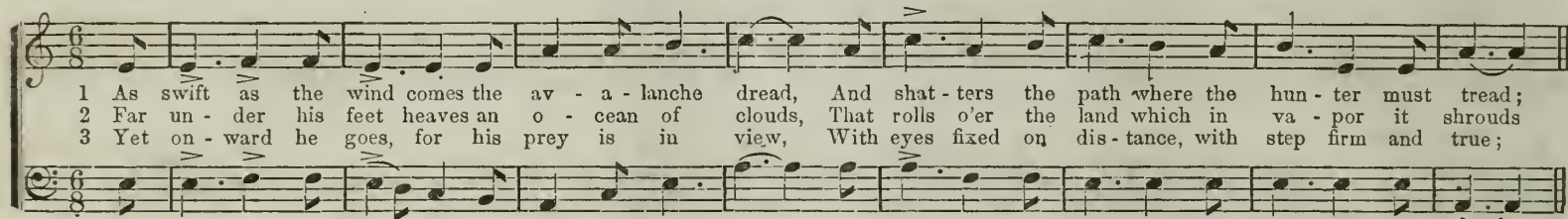
1st time. 2d time.

No. 97. *Sing this exercise until it becomes familiar.*

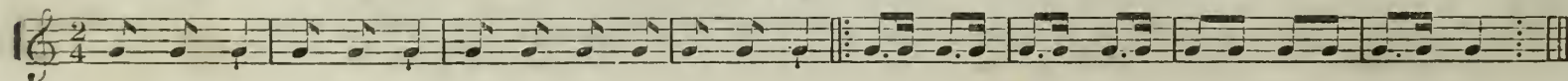
No. 98. Sing until familiar, Commit to memory.



## No. 99. THE HUNTER OF THE ALPS.



## No. 100. DOTTED NOTES. Eighth and Sixteenths.



THE SINGING SCHOOL.—Practical Exercises.  
No. 101. SONG EXERCISE IN DOTTED NOTES.

37

Two staves of music in 2/4 time. The first staff is in treble clef and the second in bass clef. Both staves contain dotted notes and rests. The first staff ends with a double bar line and a repeat sign. The second staff continues the melody and ends with a double bar line. There are first and second endings marked '1st.' and '2d.' above the staff.

No. 102.

TWO-VOICED CANON EXERCISES.\*

No. 103.

Two staves of music in 2/4 time. The first staff is in treble clef and the second in bass clef. Both staves contain dotted notes and rests. The first staff ends with a double bar line and a repeat sign. The second staff continues the melody and ends with a double bar line.

No. 104.

Two staves of music in 2/4 time. The first staff is in treble clef and the second in bass clef. Both staves contain dotted notes and rests. The first staff ends with a double bar line and a repeat sign. The second staff continues the melody and ends with a double bar line.

\*CANON—A composition in which the voices begin one after the other, and successively take up the same subject.



## LESSON XIV.

### TRANSPOSITION.

§ I. TRANSPOSITION is removing the pitch of the scale from one degree or tone to another, either higher or lower.

§ II. The Scale is named after the letter upon which it is founded; as, for instance, a scale founded on C is said to be *in the key of C*. C is its foundation tone or *pitch*. When the scale is removed to any other tone, higher or lower, it is *transposed*.

§ III. The scale may commence on any letter of the musical alphabet.

§ IV. The *process* of transposition will be explained in a future lesson.

§ V. SIGN OF THE SCALE, OR SIGNATURE.—When music is written on any other scale than that of C, the signature or sign of the key is placed at the beginning of the piece of music. These signatures or signs are one or more SHARPS or FLATS. The reason for using these as the sign of the key will be apparent so soon as the process of transposition is understood. In order to read music in any other scales or keys with as much ease and readiness as in the key of C, the pupil has only to make himself familiar with the signatures, and then continue his practice.

TO THE TEACHER.—It will be well to illustrate by singing or playing the scale, and also some familiar melody, Old Hundred, or any other—in different keys, calling the attention to the fact that *that* is transposition. Pupils will at once recognize the melody as being the same, and upon questioning them as to “what is the difference,” the answer will invariably be, “it is higher” or “it is lower,” That is transposition.

It will be well also in order to strengthen the impression now made of what transposition really is, and also of its utility, to give them the pitch of a familiar song, such, for instance as “Old Hundred,” too high or too low. Try it in D or E above, then in C below. They will find they cannot sing it, and then the question will naturally arise, “What is the matter?” and the obvious answer “it is too high,” will readily follow. In other words, it is on the *wrong pitch*—in the *wrong key*. Now take some other melody that is adapted to the key in which you have attempted to sing, the “Singer’s Invitation,” “Welcome to School,” page 40, and let them sing it. This, it will appear, is *just right*. Thus will be demonstrated the necessity of a change of pitch or Key, as this is termed, for different musical pieces. Having proved this themselves, the pupils will not be likely to forget it.

They have now learned, 1st. what transposition is: 2d. its use. It only remains to explain to them the method by which these changes, so natural and useful, are represented in our musical alphabet, and the work is done. Having gained a knowledge of the thing itself, and its utility, it is quite as well to defer the explanation of the *modus operandi* to a later period, simply calling their attention for the present to some of the *signs* of transposition as in the following table of signatures.

It is an erroneous idea that the pupils should not sing in the different keys until they can fully comprehend the *method* or process by which music is represented in these keys; for, let it not be forgotten that music is just as natural in one key as in another. A little child, or a bird is just as likely

to take his pitch in the key of B, five sharps, as in the key of C that we call natural. All that is necessary for the pupil to know in the early stages of the school is that he is now singing in this key now in that: this he may be told, or he may learn it himself by getting familiar with the pitch of C and taking some other pitch (G or F, for instance) from that, or the name of the key in which he is about to sing may be written upon the board, or the sign of the key as before stated, may be given and he become familiar with it. There is no objection to either method, and there is no objection to his singing in all the keys, and becoming familiar with their relative position before the method of representation is explained and illustrated.

### SIGNATURES TO ALL THE KEYS WITH SHARPS.

§ VI. The signature to the key of G, (1st transposition with sharps,) is one sharp (♯)

§ VII. The signature to the key of D, (2d transposition with sharps,) is two sharps, (♯♯)

§ VIII. The signature to the key of A, (3d transposition by sharps,) is three sharps, (♯♯♯)

§ IX. The signature to the key of E, (4th transposition by sharps,) is four sharps, (♯♯♯♯)

§ X. The signature to the key of B, (5th transposition by sharps,) is five sharps, (♯♯♯♯♯)

§ XI. The signature to the key of F $\sharp$ , (6th transposition by sharps,) is six sharps, (♯♯♯♯♯♯)

### EASY AND PROGRESSIVE COURSE THROUGH THE KEYS.

We present in this course a succession of easy and attractive Songs, Melodies and Glees, in all the keys in general use. The Melodies, Glees, and Exercises have been composed and arranged with much care, as well with reference to musical progressiveness and interest as to purity of sentiment and adaptedness. And, while they contain no difficulties, rhythmical or melodic that may not be quickly and thoroughly overcome, they will be found, we think, to meet all the necessities of the earnest student in vocal music who has made his way thus far on the musical journey, and now needs that regular, systematic practice which alone will make one proficient in the art; and we venture the assertion, that as advance is made, the interest both teacher and pupil will be found on the increase to the end of the course,

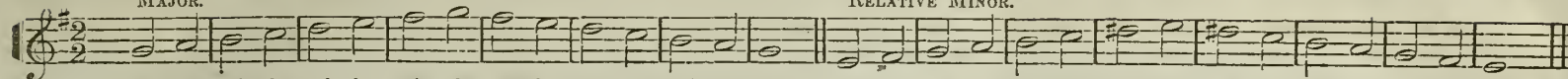
We have introduced a pretty extensive collection of pieces in all the keys. It is not intended that in order to go through the course, all these should be practised. The teacher will select such as he considers best adapted to the wants of his class. Still, where there is sufficient time, we should recommend a pretty strict conformity to the method here laid down—especially as there is such variety. After this course has been thoroughly gone through with, frequent reviews will be pleasant and profitable; and in these we would recommend the practice of passing rapidly from key to key, singing only one or two pieces in each.

## KEY OF G.

No. 105. Scale of G. *What signature? What transposition?*

MAJOR.

RELATIVE MINOR.



Do re mi fa sol la si do si la sol fa mi re do. La si do re mi fa si la si fa mi re do si la  
 Let us friends be ev - er seeking, All our hours to spend a-right; Life and light a - like are fleet-ing, Death must come as cometh night.

## No. 106.

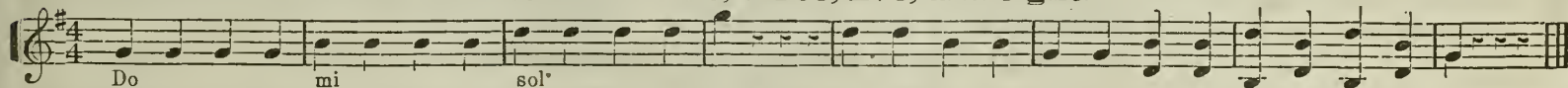


Do re mi fa sol sol sol la la si do sol sol  
 Now the scale of G, We will try, you and I, sing-ing Do si la sol fa mi re do si la sol fa mi re do.

No. 107. Scale of E Minor. *Relative of?*

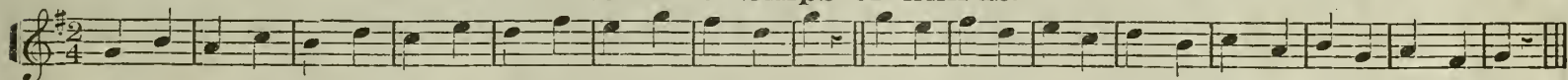
La si do re mi mi re do si la si la si si do re re mi fa fa mi fa si si la.  
 Now the scale of E Mi - nor, Mi - nor scale of E we will sing, We will sing full of joy and full of glee.

## No. 108. One, three, five, and eight.



Do mi sol

## No. 109. Skips of Thirds.



Do mi re fa mi sol fa la sol si la do si sol do Do la si sol la fa sol mi fa re mi do re si do.

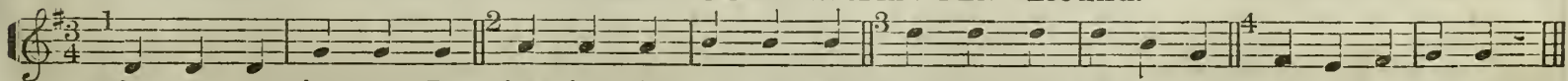
## No. 110. ROAMING O'ER THE MEADOWS. Round in three parts.



CARL KELLER.

Roam-ing o'er the mead-ows far, Sing-ing gai-ly tra la la, Tra la la la la la, tra la la la la.

## No. 111. LET US ENDEAVOR. Round.



Let us en-deav-or To show, that when-ev-er We join in a song, We can keep time to-geth-er.



THE SINGING SCHOOL.—Practical Exercises.  
No. 112. INDUSTRY.

1 Let us, dear brothers, Cheerful - ly toil, Nev - er from la - bor, Nev - er re - coil; Nev - er from la - bor, Nev - er re - coil.  
2 Short is the sea - son Youth can re - main; Let not its prof - fers Hail us in vain; Let not its prof - fers Hail us in vain.

3 Rich is the trea - sure Now to be won; Toil in full measure Then shall be done; Toil in full mea - sure Then shall be done.

4 So shall the season  
Life has now lent,  
True to right reason,  
Wisely be spent;—  
True, &c.

5 Nature for action  
Youth has designed;  
Sweet satisfaction  
Age will thus find;  
Sweet, &c.

6 Diligent ever  
Then let us be,  
So will we never  
Poverty see;—  
So will, &c.

No. 113. *Be careful to make the sharp fourth and flat seventh exactly right.*

Do re mi fa fi sol fi sol sol fa mi re do re mi fa mi re do Do se la sol fi sol la sol

*Joyfully.*

No. 114. THE SINGING MEETING.

*For rapid singing and distinct articulation.*

1 Here we meet in joy - ful con - cert In our plea - sant sing - ing school: Let no one fear, or lack true cour - age, "Try a - gain" shall

2 Hap - py fa - ces beam a - round us—Heart to heart, and voice to voice, V now will swell the tune - ful measure, For in sing - ing

3 Let us join our young com - pan - ions, In the plea - sant sing - ing school; If we should fail we'll not give o - ver; "Try a - gain" shall

Do sol si si do fa mi re do



1st. 2d.

be our rule. Try a - gain, try a - gain, Try a - gain shall be our rule, Be our rule.

be our rule. Try a - gain, try a - gain, Try a - gain shall be our rule, Be our rule.

be our rule. Try a - gain, try a - gain, Try a - gain shall be our rule, Be our rule.

be our rule. Try a - gain, try a - gain, Try a - gain shall be our rule, Be our rule.

No. 115. THE BROOKLET. Canon in two parts.

1 2

Whither thro' the verdant meadow, Lit - tle brooklet, art thou flowing, "I am hast - ing to the o - cean, Where all brooklets should be go - ing.

No. 116. MORNING IS COMING.

*Cheerfully.* *Be careful of the flat seventh and sharp fourth. Where do they occur?*

*mp m mf f f Dim. pp cres.*

1 Morning is com - ing, Stars fade a - way, Far o'er the hill tops, Glimmers the day, Far o'er the hill tops Glimmers the day.

2 Feathe - ry songsters Gai - ly re - sound, Flowerets are spreading O - dors a - round, Flowerets are spreading O - dors a - round.

3 Sil - ve - ry dewdrops Gleam on the grass, Bees to their la - bor, Hum as they pass, Bees to their la - bor, Hum as they pass.

*mp m mf f f Dim. pp cres.*

4 Morn - ing I hail thee, Sweet - a - fter rest, Grate - ful e - mo - tions Swell in my breast, Grate - ful e - mo - tions Swell in my breast

THE SINGING SCHOOL.—Practical Exercises.  
No. 117. THE SMILE OF CONTENTMENT AND LOVE.

1 { O, dear is my cot-tage, uncloud-ed by sor-row, And sweet is the bow-er my Em-e-line wove; }  
Ah! nought from the gay or the wealth-y I'd bor-row, While bless'd with the smile of contentment and love; } The gay mirth of children, their playful ca-

2 { The small birds re-joice in the green leaves a-dorn-ing. The mur-muring streamlet runs clear thro' the vale, }  
The prim-ro-ses blow in the dew of the morn-ing, And wild scattered cowslips be-deck the green dale; } But what can give pleasure, or what can seem

3 { The morn-ing a-wakes me to health and to la-bor, The lark points to Hea-ven as first to be praised; }  
The even-ing procures me my friend and my neighbor. To join in the tri-bute by grat-i-tude raised; } -And while with such music re-e-choes my

ress-es. Un-ceasing delight to a parent must prove. Then talk not of him who more splendor pos-sess-es, My wealth is the smile of Contentment and Love!

fair, When lin-ger-ing moments are numbered by care? No birds sweetly singing, nor flowers gaily springing, Can soothe the sad bosom of joy-less despair.

dwelling, While harmo-ny lin-gers a-mid the sweet grove—O, if there's a bliss such en-joy-ment ex-celling, It lies in the smile of Contentment and Love.

No. 118. ROUND.—“Awake.”

Exercise for commencing on the last part of a measure after the last beat.  
Down up down up d u d u d u d u d u d u

1 A - wake, a - wake, a - wake, a - wake, a - rise, a - rise, a - rise, a - rise.

2

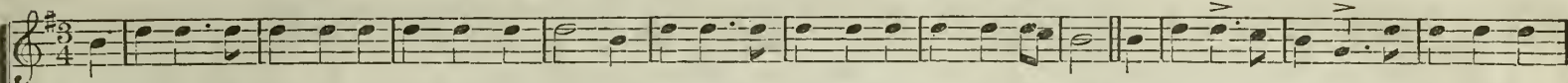
3

4

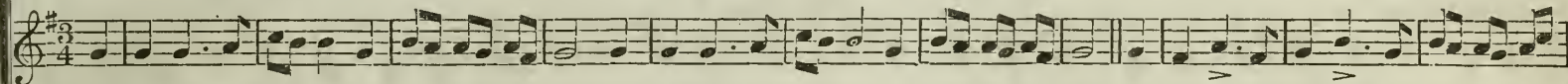
Come, haste a way, Make no de-lay. You'll lose the day, If here you stay. A - way, a - way, this pleasant day, Work while you may, And then to play.



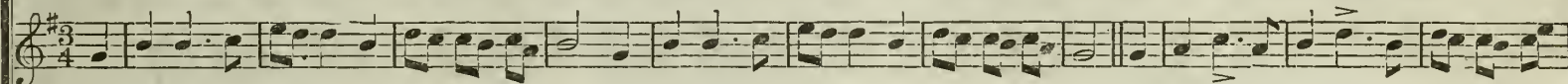
## No. 119. THE ALPINE HERDSMAN.



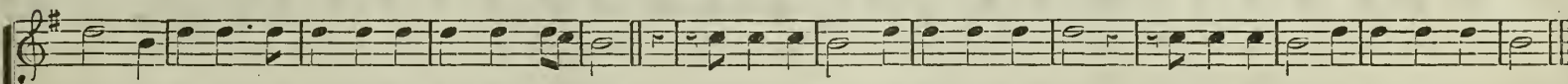
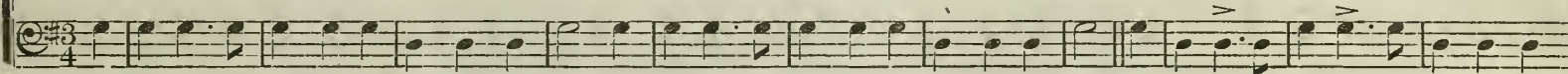
1 High up on the point of yon mountain I dwell, No spot on earth's bo-som pleases me so well; There bloom sweetest flowers, clear springs bubble



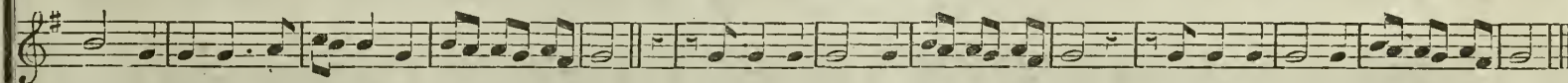
2 I look toward the village smoke-hidden from view, Then feast on the breath of the mountains a-new; I look toward my flocks, and if a-ny I



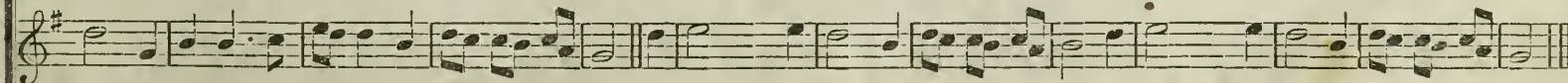
3 When driven by win-ter, I go to the vale, To pine with the dwellers so sad and so pale; I live on the tho't that when spring melts the



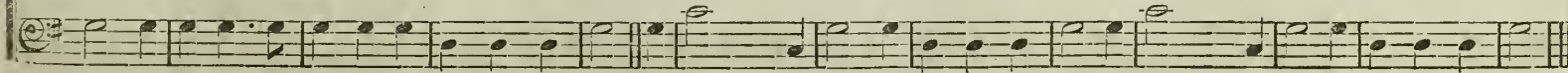
there, And sweet mountain bells ring so lively and clear. Hurrah, hurrah, so live-ly and clear, Hurrah, hurrah, so live-ly and clear.



lack, I take up my Alp-horn and summon them back. Hurrah, hurrah, and summon them back, Hurrah, hurrah, and summón them back.



snow. A-gain to the peak of the mountain I go, Hurrah, hur-rah, the mountain I go, Hurrah, hurrah, the mountain I go.





## No. 120. BE CONTENT. Song Exercise in Dotted Notes.

1 Be con - tent with what you have; Life at best is shad - ed: Seek the sunshine while it lasts, Ere its light has fa - ded!

2 Do you think your lot is hard? Cheer-less like De - cem - ber? Some one's lot is hard - er yet, Al - ways that re - mem - ber!

3 Try to do some act of love—Try some heart to glad - den: While that heart you're binding up, Yours will nev - er sad - den.

4 Nothing like a cheer - ful heart Frightens care and sor - row—Noth - ing like a beam - ing face Can the sun - light bor - row.

## CHORUS.

Be con - tent, be con - tent, the skies will bright - en o'er you, Be con - tent with what you have, There's better days be - fore you,

Be con - tent, be con - tent, the skies will bright - en o'er you, Be con - tent with what you have, There's better days be - fore you, Then

La la la la la la la There's bet - ter days, bet - ter days, Sing la la la la la la la There's bet - ter days be - fore you.

La la la la la la la There's bet - ter days, bet - ter days, Sing la la la la la la la There's bet - ter days be - fore you.

No. 121. CUCKOO!

Cuckoo! Cuck-oo! Bra - vo! Let us be singing..... Spring time, spring time soon will be here.

1 Cuck-oo! Cuckoo! Bra - vo! how clear! Let us be sing - ing. Dancing and springing, Spring time, spring time soon will be here.

2 Cuckoo! cuckoo! bravo! sing on,  
We'll to the meadows,  
Chasing the shadows,  
Spring time, spring time cometh anew.

3 Cuckoo! cuckoo! bravo! I say  
Thou hast foretold it,  
Now we behold it;  
Winter, winter hastens away.

4 Cuckoo! cuckoo! bravo! how clear!  
Let us be singing,  
Dancing and springing,  
Spring time, spring time now we have here.

KEY OF D.

No. 122. SCALE OF D MAJOR.

What Signature?

Do re mi fa sol la si do do re mi re do si do do si la sol fa mi re do do re mi fa sol sol do

No. 123. COME WITH ME TO THE KEY OF D. Scale.

Canon. Two in one.

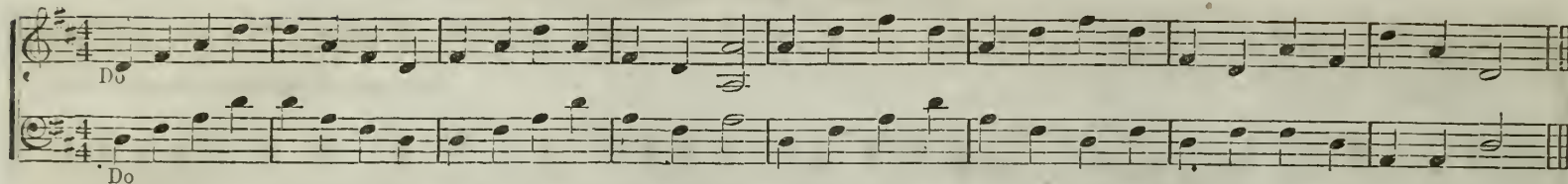
1 no 2 mi

1 Come with me to the key of D, And sing the joy - ful cho - rus, While nature joins in the mel - o - dy, And skies are beaming o'er us.  
2 Sport and play all the live long day A - mong the fra - grant clover, And homeward turn when the twilight comes, And sport and play is o - ver.

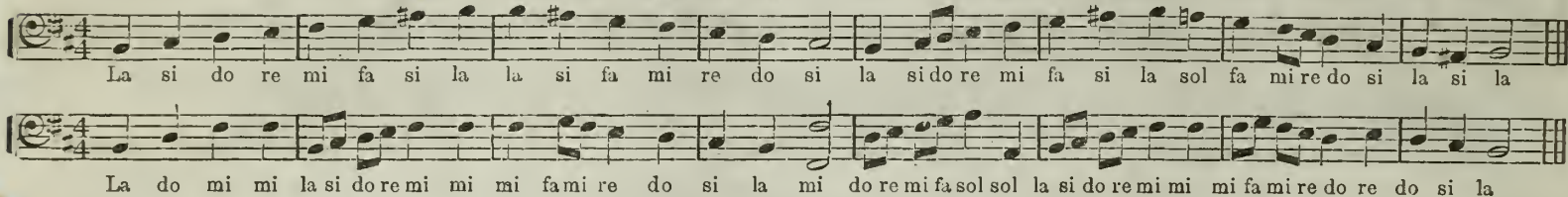
Re mi re re si si do

There we'll stray to the o - pen fields Where wild flow'rs sweet are springing, Where songsters bright in the trees above Their simple songs are singing,  
Homeward turn when the twilight comes, And sport and play is o - ver. Yes. homeward turn when the twilight comes, And sport and play is over,

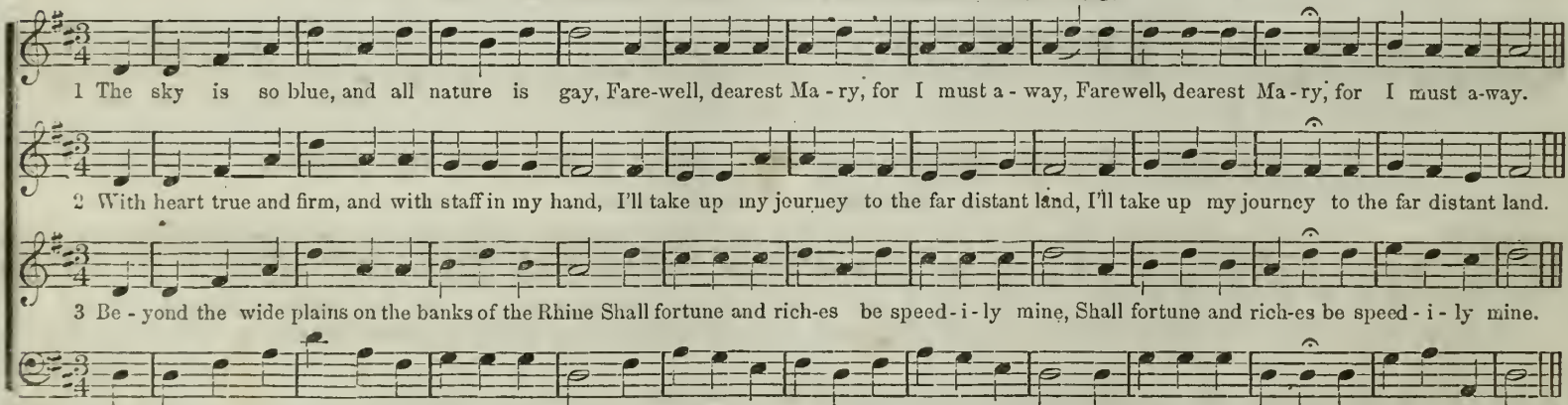
## No. 124.



## No. 125. SCALE OF B MINOR. Relative Minor to D.



## No. 126. THE WANDERER'S SONG.



- 4 One night you'll be sitting all weary and lone,  
And thinking in tears of the wandering one.
- 5 A tap at the window, a knock at the door—  
And there stands your wanderer to wander no more.

- 6 "God bless thee, dear Mary!" delighted he cries,  
And empties his treasure before your glad eyes.
- 7 "See, see, I have earned by the work of my hand  
This gold, dearest Mary, for thee to command."



No. 127. WHO IS A PATRIOT?

*f*

1 Who is a patriot, firm and true, As were our sires de-part-ed, A no-ble race of hon-ored men, In freedom's cause true-hearted?  
 2 'Tis not the man whose eye in-tent Is fixed on gold-en trea-sure, Who weighs the gain and counts the loss Ere he com-mends the mea-sure;

3 'Tis not the man who views his kind As tools to serve and raise him, But he who loves his country's good, Whose noble deeds will praise him.

*f*

4 Such, brothers, is a pat-riot true, Such were our sires de-part-ed, And we will be such patriots too, In freedom's cause true-heart-ed.

*cres.* *f* *ff*

Who? who? who? who? who? who is a pat-riot, firm and true, A pat-riot, firm and true? sir, Who is a pat-riot firm and true, firm and true.  
 No, no, no, no, no, he's not a pat-riot, firm and true, A pat-riot, firm and true, sir, He's not a pat-riot firm and true, firm and true.

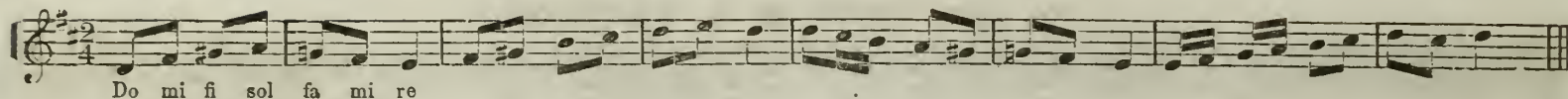
*cres.* *f* *ff*

Yes, yes, yes, yes, yes, he is a pat-riot, firm and true, a pat-riot firm and true sir, He is a pat-riot firm and true, firm and true.

*cres.* *f* *ff*

Yes, yes, yes, yes, yes, such were our fathers, firm and true, Such patriots, firm and true, sir, Such were our fathers, firm and true, firm and true.

## No. 128.



## No. 129. ECHO CHORUS.

They say there is an echo here.

*p* *cres.* *mf* *pp* \* *pp* 1st echo. 2d echo.

*ECHO* *ECHO.*

1 { They say there is an e - cho here, e - cho here, e - cho here, e - cho, e - cho, e - cho. } { E - cho, e - cho,  
 Its tone they say is sweet and clear, sweet and clear, sweet and clear, e - cho, e - cho, e - cho. } { E - cho, e - cho,

*p* *cres.* *mf* *pp*

1 { They say there is an e - cho here, e - cho, e - cho, e - cho, e - cho, e - cho. } { E - cho, e - cho,  
 Its tone they say is sweet and clear, sweet and clear, sweet and clear, e - cho, e - cho, e - cho. } { E - cho, e - cho,

E - cho, e - cho, E - cho in the hol - low glen, hol - low glen, Wa - ken from your stil - ly sleep, stil - ly sleep. } Warble for us.  
 E - cho, e - cho, Let us hear your voice a - gain, voice a - gain, Singing sweet and clear and deep, clear and deep. } Now our mer - ry

E - cho, e - cho, E - cho in the hol - low glen, hollow glen, Hear, O hear our hap - py song, hap - py song. } Hap - py could we  
 E - cho, e - cho, Then re - peat the mel - low strain, mellow strain, Yes, re - peat it loud and long, loud and long. } Sleeping years and

\* Silent, or a second echo.

*pp* Hark! 'tis e - cho, *f* E - cho, e - cho, an - swer, an - swer,

*pp* e - cho sweet, An - swer, e - cho, an - swer, e - cho, E - cho. e - cho, an - swer, an - swer,  
 song re - peat, An - swer, e - cho, an - swer, e - cho, E - cho, e - cho, an - swer, an - swer,  
 War - ble for us, e - cho sweet,  
 Now our mer - ry song re - peat.

*pp* dwell like you, *f* An - swer, e - cho, an - swer e - cho, E - cho, e - cho, an - swer, an - swer,  
 a - ges through.  
 Hap - py could we dwell like you,  
 Sleep - ing years and a - ges through.

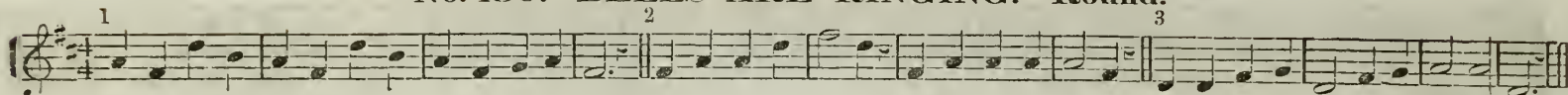
*pp* Hark! 'tis e - cho,

Will you join our song to - day? song to - day? Will you? will you? will you? will you? will you? say! will you? say!

Will you join our song to - day? song to - day? Will you? will you? will you? will you? will you? say! will you? say!



## No. 130. BELLS ARE RINGING. Round.



Bells are ringing, Maids are singing By the village tree, Wreaths and banners flying, Youth in vig-or try-ing, Joy is wild and free, Joy is wild and free.

## No. 131. "WHEN MY SHIP COMES IN."

W. B. B.

1 { I stand here i - dly wait - ing For my fai - ry ship to land; Glanc-ing up - on the sun-shine That gilds the sparkling sand. }  
 { Dreaming of wondrous treasures That shall be my own some day: When from a dis - tant coun - try, That ship should sail a - way; }

2 { I then shall build a pal - ace, So beau - ti - ful and grand, The ve - ry sun will won - der To see it in this land; }  
 { The gates shall glow with splendor, The foun - tains rain down pearls, The birds shall sing for ev - er, In mer - ry, mer - ry whirls. }

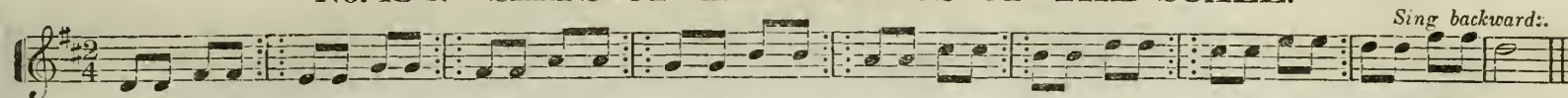
waiting, waiting, waiting, waiting, Waiting for my ship to come in.

For I'm waiting, waiting, waiting, waiting, Waiting for my ship to come in.

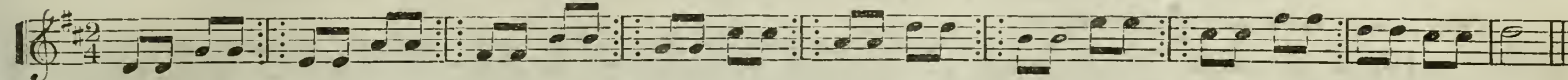
3

The days are pleasant to me,  
 With the friends I dearly love;  
 They might be less delightful,  
 In some enchanted grove;  
 Yet to those who cluster round me,  
 I sometimes gaily say,  
 You shall share this fairy fortune,  
 When it comes to me some day;  
 For I'm waiting, waiting, waiting,  
 Waiting for my ship to come in.

## No. 132. SKIPS OF THE THIRDS OF THE SCALE.



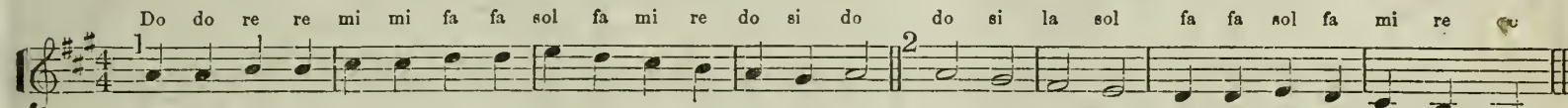
## No. 133. SKIPS OF THE FOURTH.



NOTE.—Sing at times by the whole school, observing the repeats, a at other times by two divisions of the school, one division singing the measure, and the other repeating it.

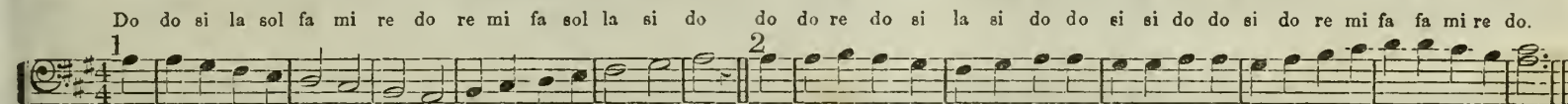
## KEY OF A.

## No. 134. "LIFE AND LIGHT." Round. Scale.



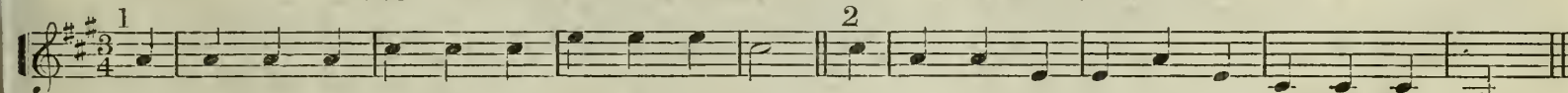
Life and light a-like are fleet-ing, Death must come as com-eth night; Let us ev-er seek these hours to spend a-right.

## No. 135. THE SUN LOOKS DOWN. Scale Exercise. Round.



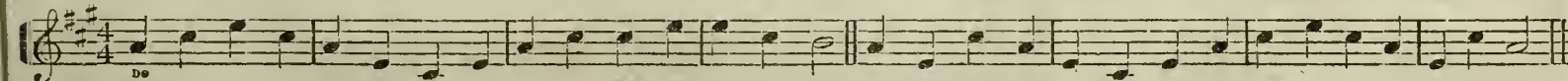
The sun looks down with cheering glow, And smiles upon the earth below, The trees spread forth their arms with pride, And throw their shelter far and wide, Their shelter far and wide.

## No. 136. THE SUMMER SUN SHINING. Round.



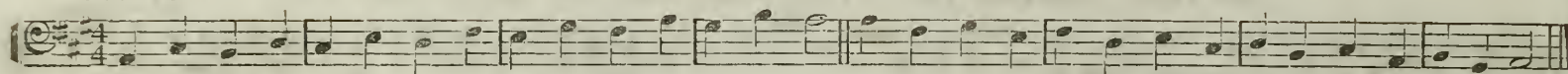
The sum-mer sun shin-ing Brings beau-ty and bloom; Then cease all re-pin-ing, And drive a-way gloom.

## No. 137.





## No. 136.

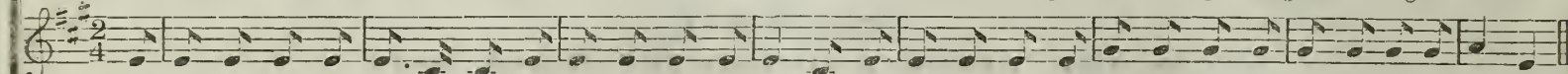


Do mi re fa

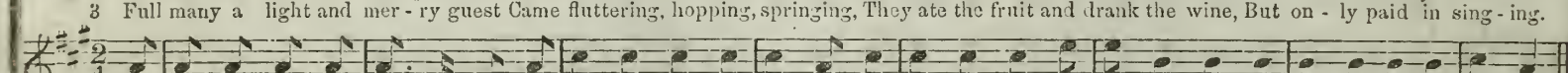
## No. 137. THE GENEROUS LANDLORD. New Student's Song.

*Presto—about as quick as the words can be enunciated.*

1 Once on a time I vis - it - ed. A host, most mild and ten - der, A gold - en ap - ple was his sign, Hung to a twig-let slen - der.



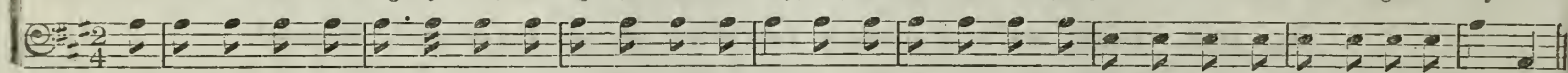
2 It was a fruit-ful ap - ple tree, By which I sat and rest - ed, On sweetest food and fresh-est drink I well and freely feast - ed.



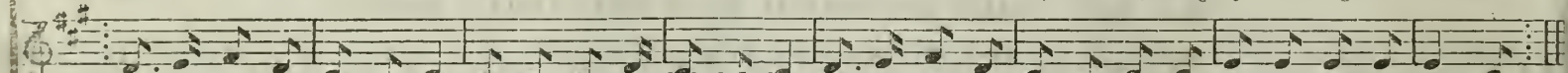
3 Full many a light and mer - ry guest Came fluttering, hopping, springing, They ate the fruit and drank the wine, But on - ly paid in sing - ing.



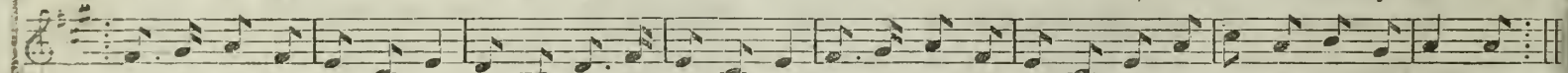
4 I asked mine host to bring my bill; He laugh'd, and then said nay, sir; That house I'll al-ways pat - ron - ize, Whene'er I go that way, sir.

*Repeat pp*

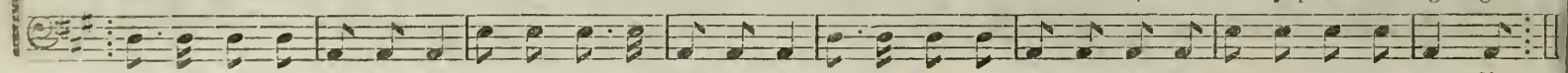
Tra la la la la la la Tra la la la la la la Tra la la la la la la, Hung by a twig-let ten - der.



Tra la la la la la la Tra la la la la la la Tra la la la la la la, I well and free - ly feast - ed.



Tra la la la la la la Tra la la la la la la Tra la la la la la la, But on - ly paid in sing - ing.



Where'er I go that way, sir.



## No. 138. UP! UP! AND AWAY. Canon in two.

Up! up! and a - way, Why longer de - lay, When the birds and the blossoms are call - ing? From the dwellings of men To their homes in the glen, Let us haste ere the shadows are falling.

## No. 139. THE BRIGHT, BEAUTIFUL MAY.

1 O! do you not love the bright, beau-ti - ful May? I do, I do, And in her fair bow - ers would wil-ling - ly stay? I would, I would, Till

2 O! do you not love the sweet song of the birds? I do, I do, And find mu - sic e'en in the low of the herds? I do, I do, And

3 O! what is more bright than the songs that we sing? I know, I know, The beau-ti - ful birds and the flow - ers of spring? Yes, yes, yes, yes, O

sun-shine is gone, and per-fume is vanished, I would, I would, And cold winds have driv-en the flowers all a - way, I would, I would.

can you not trace in kind na-ture's vol - ume, I can, I can, A wis - dom sur - passing the world's wisest words, I can, I can.

then let us join in a loud swelling cho - rus, Yes, yes, yes, yes, As the praises of May we now joy - ous - ly sing, Yes, yes, yes, yes.

## No. 140. WITH SUNLIGHT AROUND YOU.

Sextuple Measure, with Rests

With sun-light a-round you How can you be sad? While

With sun-light a-round you How can you be sad?

bless-ings sur-round you, While bless-ings sur-round you, Be thank-ful, be thank-ful and glad, and glad. glad.

1st time. 2d time.

## No. 141. HAIL TO THE QUEEN OF THE SILENT NIGHT.

Moonlight Chorus.

1 Hail to the queen of the si-lent night, Shine clear, shine bright, Yield thy pensive light: Blithe-ly we dance in thy sil-ver ray,

2 Dart thy pure beams from thy throne on high, Beam on thro' sky, Robed in azure dye; We'll laugh and we'll sport while the night-bird sings

Hap-pi - ly pass-ing the hours a - way. Must we not love the stil-ly night, Dress'd in her robes of blue and white? Heav'n's arches ring,

Flapping the dew from his sa - ble wings; Sprites love to sport in the still moonlight, Play with the pearls of shadowy night. Then let us sing,

This system contains four staves of music. The first staff is a treble clef with a key signature of two sharps (F# and C#). The second staff is a treble clef with a key signature of two sharps. The third staff is a treble clef with a key signature of two sharps. The fourth staff is a bass clef with a key signature of two sharps. The music is written in a 4/4 time signature.

Stars wink and sing, Hail, si - lent night! Fai - ry moon - light, fai - ry, fai - ry, fai - ry moon - light. *Repeat pp*

Time's on the wing, Hail, si - lent night! Fai - ry moon - light, fai - ry moon - light, fai - ry moon - - - - - light.

fai - ry moon - - - - - light.

This system contains four staves of music. The first staff is a treble clef with a key signature of two sharps. The second staff is a treble clef with a key signature of two sharps. The third staff is a treble clef with a key signature of two sharps. The fourth staff is a bass clef with a key signature of two sharps. The music is written in a 4/4 time signature. The first staff includes a repeat sign and a piano (pp) marking. The second staff includes a repeat sign. The third staff includes a repeat sign. The fourth staff includes a repeat sign.

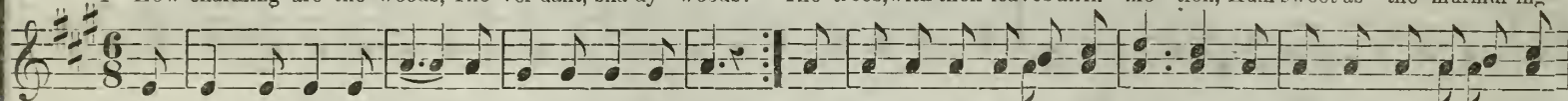


## No. 142. THE WOODS.

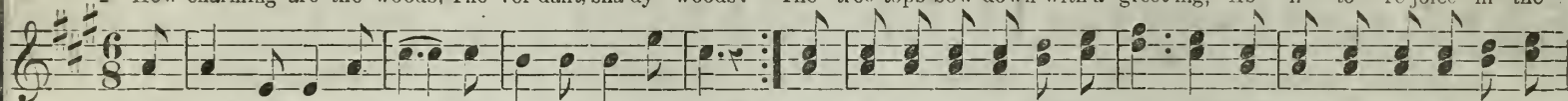
WURFEL.

1st time Quartette or Semi-chorus. 2d time full chorus.  
*Allegro.*

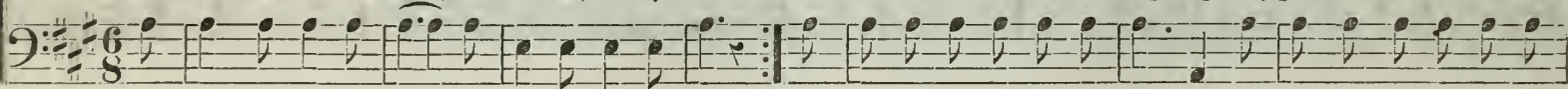
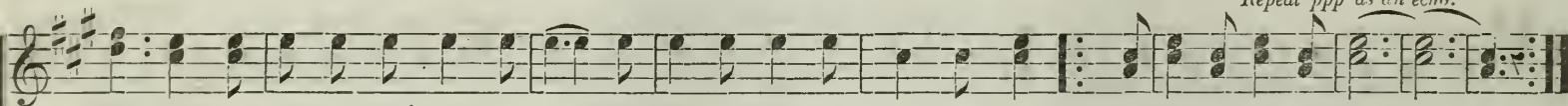
1 How charming are the woods, The ver-dant, sha-dy woods! The trees, with their leaves all in mo-tion, Hum sweet as the murmur-ing



2 How charming are the woods, The ver-dant, sha-dy woods! The tree-tops bow down with a greet-ing, As if to re-joice in the



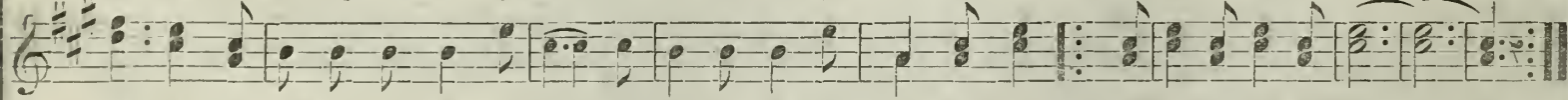
3 How clear our voi-ces swell, In ver-dant, sha-dy woods! And hark, how the echoes are ring-ing, They give back the words we are

*Repeat ppp as an echo.*

o - cean, They're mur-mur-ing in the woods, The ver-dant, sha-dy woods, hal-lo! Hal-lo! hal-lo! hal-lo!.....



meet-ing, The meet-ing in ai-ry woods, In ver-dant, sha-dy woods, hal-lo! Hal-lo! hal-lo! hal-lo!.....

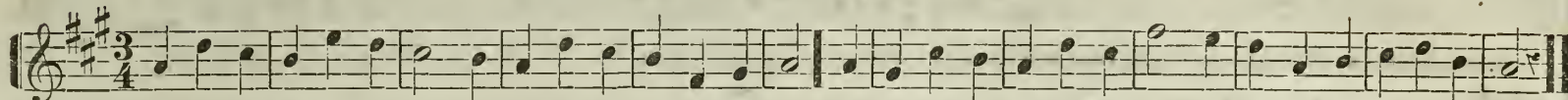


sing-ing, Are sing-ing in ai-ry woods, In ver-dant, sha-dy woods, hal-lo! Hal-lo! hal-lo! hal-lo!.....



## No. 143. KINDLY, OH! KINDLY WE'LL SPEAK.

Song Exercise on skip of Fourth.



Kind-ly, O kindly we'll speak, That all the sad hearts we may cheer, And feel that we've not lived in vain If we dry but one mourner's tear.

## No. 144. THE BELL-RINGER'S GLEE.

**Soprano. Allegro.**

**Tenor.**

**Base.**

1 We mer-ry bell ringers, are, you must know, Singers and ringers and fiddlers al - so; At weddings and wakes have a mer-ry peal then,

2 We merry bell ring - ers often sing psalms, Till our good Vicar complains of the qualms; At church time on Sundays we sweetly chime then,

One, two, three,                      One, two, three, four, five, six, seven, eight, nine, ten. At Christmas, near midnight, a peal we be - gin, The

Four, five, six,                      One, two, three, four, five, six, seven, eight, nine, ten. At Christmas our ear - ols we mer - ri - ly sing, Or

Seven, eight, nine, ten.



old year ring out, and the new year ring in; Then with the hand bells we jingle again, 1, 2, 3, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10.

Catches and Glees till we make the house ring; Then with our hand bells we jingle again, 4, 5, 6, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10.

7, 8, 9, 10.

## No. 145. Scale.

## KEY OF E.

Be careful of the large interval in the Minor Scale, harmonic form. Make it firm and true.

*Major.**Relative Minor.*

Lift up your voices loud and strong, The Key of E is now our song, The Minor, gentle, soft and sweet, Will make our vocal scale complete.

## No. 146. "Come join with me." Round.

## No. 147. "Keep thy Heart." Round.

1 2 3 4 1 Sol sol mi do 2 3 4 Sol sol do do

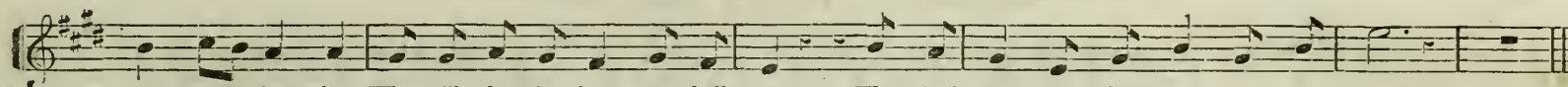
Come join with me, Singing with glee, Mer-ri-ly, joy-ful-ly, Happy and free. Keep thy heart from sad repining, And thy sun is always shining.

## No. 148. DON'T BE DISCOURAGED. Canon. Two in one.

1 2

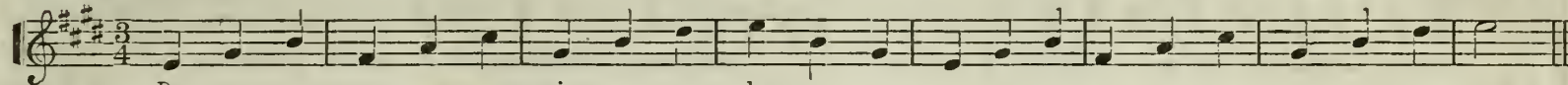
1 Don't be dis-cour-aged, Keep on sing-ing, Now we have come to the brill-iant key of E, Keep up a good heart.  
2 I knew a rot-in Full of mu-sic, Up eve-ry morn-ing an hour be-fore the sun, Ma-king the woods ring





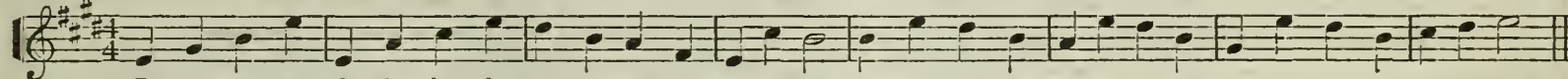
All goes live - ly, Who will do the best we shall see, We shall see, we shall see, we shall see.  
With his war - bling, Sham-ing all the trees with his fun, With his fun, with his fun, with his fun.

## No. 149.



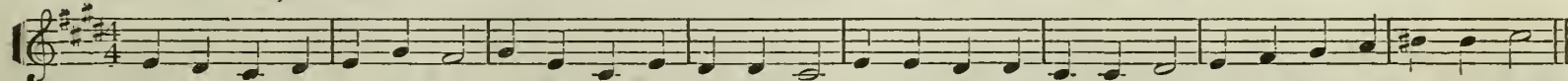
Do re mi do

## No. 150.

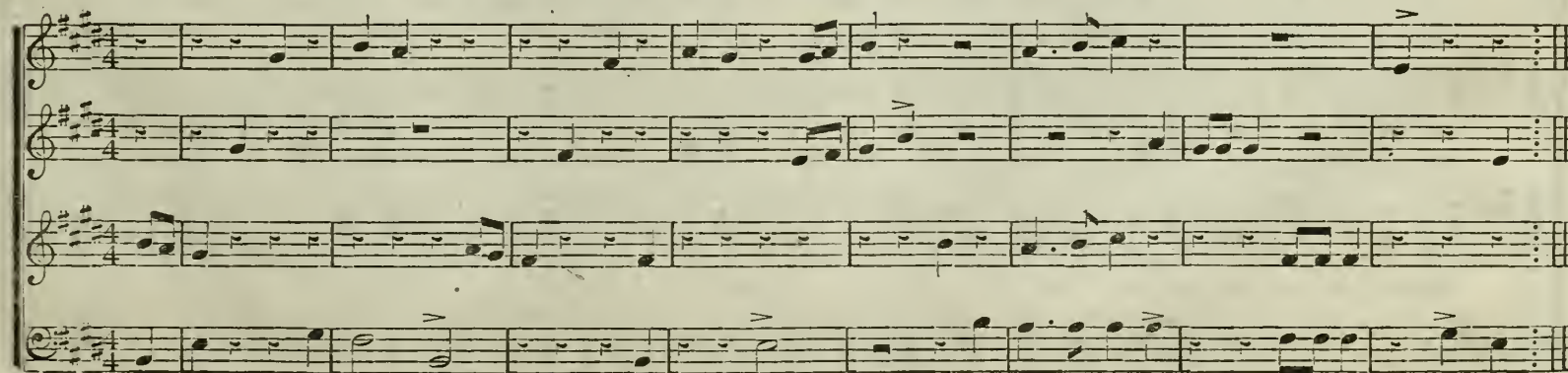


Do do fa la do

## No. 151. Major or Minor?



## No. 152. SOLFEGGIO, WITH RESTS.



## No. 153. "I DON'T SEE IT!"

*Spirited and Lively*

1 Some say 'tis wealth that makes the man, I don't see it; That we should get the most we can, I don't see it; That

2 Some say that out-ward show's the thing, I don't see it; That fashion's slave feels like a king, I don't see it; That

3 Some say the great-est good is fame, I don't see it; That life is lost with-out a name, I don't see it; If

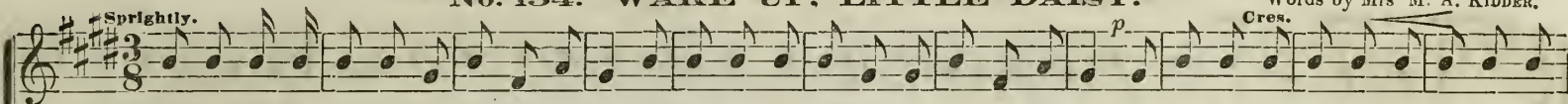
hap-pi-ness is bought with gold, That hoard-ed self brings joys un-told, I don't see I don't see it, I don't see it.

happiest lives are lives of ease, Our high-est aim—our-selves to please, I don't see it, I don't see it, I don't see it.

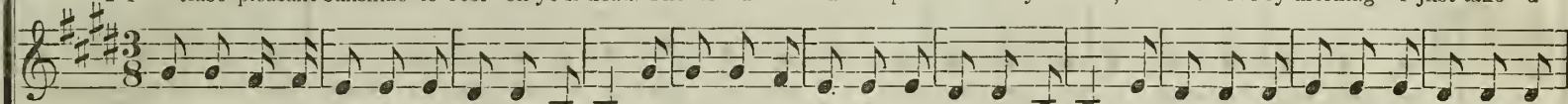
earth a-lone can yield us bliss, If there's no bet-ter world than this, I don't see it I don't see it, I don't see it.

## No. 154. WAKE UP, LITTLE DAISY.

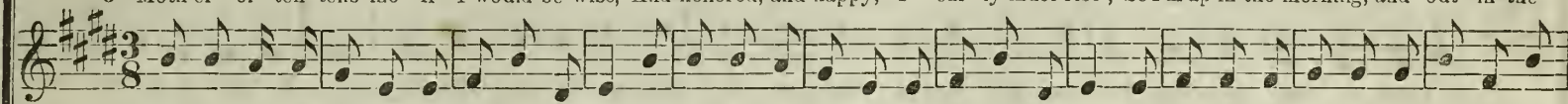
Words by Mrs. M. A. KIDDER.



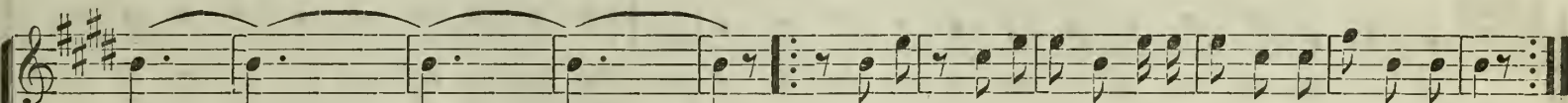
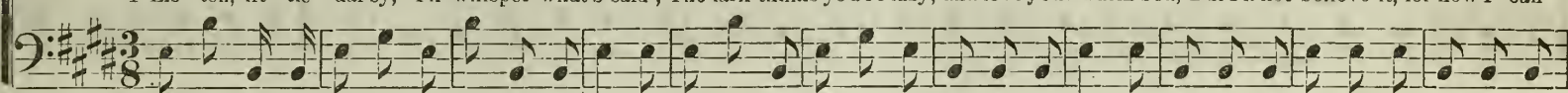
1 Wake up, lit-tle dai-sy, the summer is nigh, The dear lit-tle rob-in is up in the sky, The snow-drop and crocus are nev-er so  
2 I tease pleasant sunshine to rest on your head. The dew and the raindrops to moisten your bed, And then eve-ry morning I just take a



3 Moth-er of-ten tells me if I would be wise, And honored, and happy, I ear-ly must rise; So I'm up in the morning, and out in the

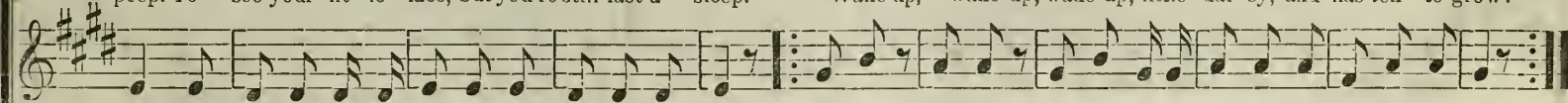


4 Lis-ten, lit-tle dai-sy, I'll whisper what's said; The lark thinks you're lazy, and love your warm bed; But I'll not believe it, for now I can



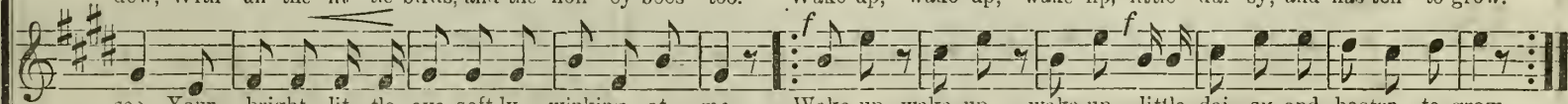
slow, Then wake up, lit-tle dai-sy, and has-ten to grow.  
peep. To see your lit-le face, but you're still fast a - sleep.

Wake up, wake up, wake up, little dai-sy, and has-ten to grow.  
Wake up, wake up, wake up, little dai-sy, and has-ten to grow.



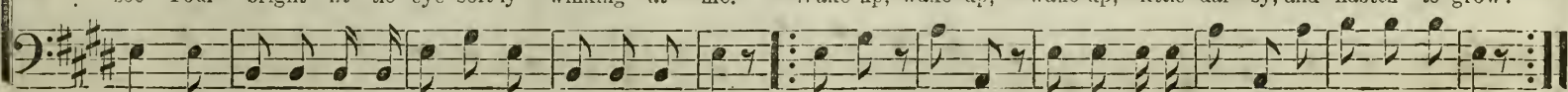
dew, With all the lit-tle birds, and the hon-ey bees too.

Wake up, wake up, wake up, little dai-sy, and has-ten to grow.



see Your bright lit-tle eye soft-ly winking at me.

Wake up, wake up, wake up, little dai-sy, and hasten to grow.





## No. 155. ROCK ME TO SLEEP, MOTHER.

*Slow and gentle.* *Cres.* *f* *Dim* *p* *Cres.*

1 Back-ward, turn backward, oh, time, in your flight, Make me a child a-gain, just for to - night; Moth-er, come back from the

2 Back-ward, flow backward, oh, tide of the years, I am so wea - ry of toils and of tears— Toil without re-com-pense—

*mp* *Cres* *f* *Dim* *p* *Cres*

3 Tired of the hol - low, the base, the un-true, Moth - er, oh, moth - er, my heart calls for you; Ma - ny a sum-mer the

*Cres* *Dim*

ech - o - less shore, Take me a - gain to your heart as of yore. { Kiss from my fore - head the fur - rows of care, }  
 { Smooth the few sil - ver threads out of my hair, }

tears all in vain, Take them and give me my childhood a - gain. { I have grown wea - ry of dust and de - cay, }  
 { Wea - ry of fling - ing my soul-wealth a - way; }

*Cres* *Dim*

grass has grown green, Blossomed and fa - ded, our fa - ces between, { Yet with strong yearn-ing and pas - sion - ate pain, }  
 { Long I to - night for your pres - ence a - gain; }

*Cres* *Dim*

*Cres* *Dim* *m* *pp* *mf*

O - ver my slumbers your lov - ing watch keep, Rock me to sleep, moth-er, Rock me to sleep, Rock me to sleep, moth-er,

Weary of sow - ing for oth - ers to reap, Rock me to sleep, mother, Rock me to sleep, Rock me to sleep, moth-er,

*Cres* *Dim* *m* *pp* *mf*

Come from the si - lence so long and so deep, Rock me to sleep, mother, rock me to sleep, Rock me to sleep, moth - er,

*pp* *Slow, soft and gentle.* *Ritard.*

rock me to sleep. Rock me to sleep, moth - er, rock me to sleep, Rock me to sleep.

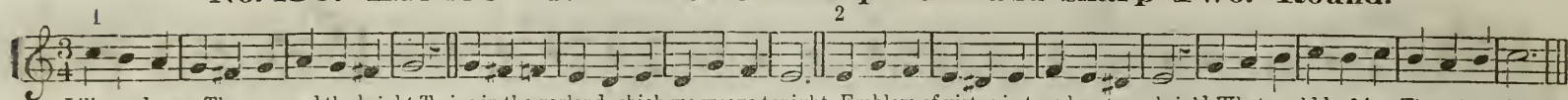
rock me to sleep. Rock me to sleep,..... Rock me to sleep.....

*pp* *p* *Dim.* *Ritard.*

rock me to sleep. Rock me to sleep,..... Rock me to sleep.

Rock me to sleep,..... Rock me to sleep.....

## No. 156. LILIES AND ROSES. Sharp Four and sharp Two. Round.





*m* *f* *f* *p* *f* *p* *ff*

## No. 162. A GALOP. Solfeggio.

FINE.

D. C.

## No. 163. A WALTZ. Solfeggio.

FINE.

*Allegro, in Waltz movement.*

CODA.

D. C.

## No. 164. NEAR THE BROKEN STILE. Song and Chorus.

*mp*

1 Ear-ly in the morn-ing, 'mid the mead-ows gay, While the breeze was scent-ed with the new-mown hay, Eve-ry bud and blos-som  
 2 In the gold-en noon-tide, 'mid the mead-ows gay, While the breeze was scent-ed with the new-mown hay, Eve-ry bud and blos-som  
 3 In the twi-light gloaming, 'mid the mead-ows gay, While the breeze was scent-ed with the new-mown hay, Eve-ry bud and blos-som

*cres.*

*Moderato.*

PIANO or MELODEON

*cres.* *ff* *m* *Ritard.*

sweetly seem'd to smile, When we stood to-gether near the broken stile, Ours was school-day friendship, yet it was as strong As the ties that on-ly to  
 sweetly seem'd to smile, When again we stood there, near the broken stile, Tho' we bore the bur-den, all on earth must bear, Of Life's toils and troubles, of  
 sweetly seem'd to smile, When again we stood there, near the broken stile, Voices from the by-gone, spake to us once more, Snowy hands were beck'ning

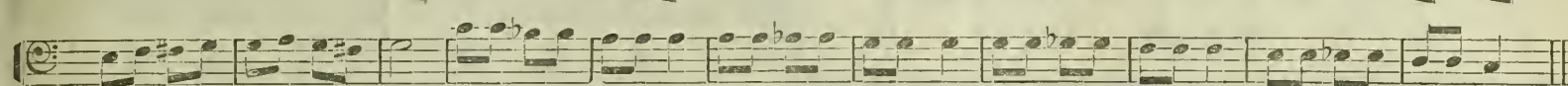
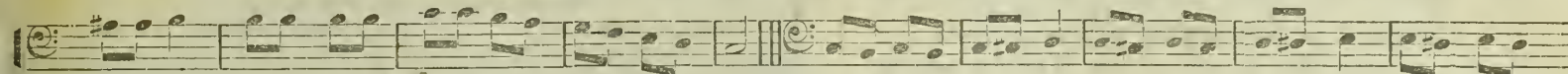
CHORUS. *cres.*

af-ter years be-long. Eve-ry bud and blossom, sweet-ly seemed to smile, When we stood to-gether near the bro-ken stile.  
 wea-ri-ness and care. Still each bud and blossom, sweet-ly seemed to smile, When a-gain we stood there, near the bro-ken stile.  
 from the Spir-it shore: And we both said glad-ly, "In a lit-tle while, An-gel wings shall bear us o'er earth's bro-ken stile.

## No. 165.

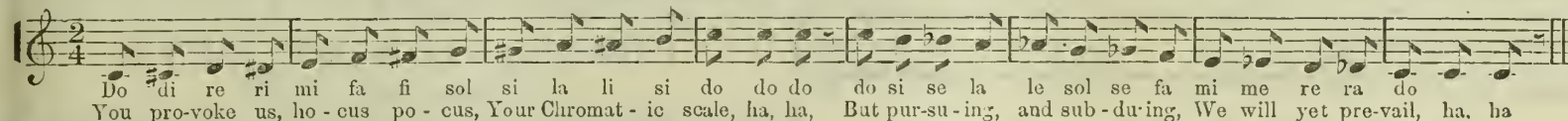


## No. 166.



## No. 167. "YOU PROVOKE US." Chromatic Scale.

NOTE—At first sing very slow, and gradually accelerate, being careful always that the intervals are truly given.



## MOVEMENT.

## EXPLANATION OF TERMS IN GENERAL USE.

ADAGIO—slow.  
 ALLEGRO—quick.  
 ALLEGRETTO—not so quick as Allegro.  
 ALLEGRO ASSAI—very quick.  
 ANDANTE—gentle, and rather slow.  
 ANDANTINO—somewhat quicker than Andante.  
 CANTABILE—pronounced *Kan-tah-bi-lee*—graceful, flowing.  
 E—and.  
 GRAVE—slow and solemn.

## TRANSPOSITION.

## ILLUSTRATED AND EXPLAINED.

§ I. In order to transpose or remove the scale to any position (any key) two things are necessary to be borne in mind, viz.:—

1. That the intervals of the scale must be the same as represented in Lesson VII—subject, INTERVALS, page 15.

LARGO—slow.

LARGHETTO—not so slow as Largo.

MODERATO—in moderate time.

PASTORALE—applied to graceful movements in Sextuple time.

PRESTO—quick.

PRESTISSIMO—very quick.

RALLENTANDO—Slower and softer by degrees.

RETARDANDO—retarding the time

TEMPO—time.

VIVACE—quick and cheerful.

The above are the most common terms in use among musicians for expressing the different degrees of movement.

2. That the sounds represented by LETTERS are permanent—they *never change*; the sound of C, for instance, is the same sound in one scale as in another. In different scales it simply bears a different relation to the other sounds; in one scale it may be the first or key-note, in another scale it may be the third, in another the fourth, &c., but it is ever the same sound, C.

§ II. By examining and comparing the intervals of the scales with those of the letters, it will be seen that when the scale commences on C, its intervals correspond with the intervals of the letters.



## ILLUSTRATION, No. 1—SCALE ON C, INTERVALS RIGHT.

C	step	D	step	E $\frac{1}{2}$ step	F	step	G	step	A	step	B $\frac{1}{2}$ step	C.	
1		2		3		4		5		6		7	8.
Do,		Re,		Mi,		Fa,		Sol,		La,		Si,	Do.

## ILLUSTRATION, No. 2—SCALE ON D, INTERVALS WRONG.

D	step	E $\frac{1}{2}$ step	F	step	G	step	A	step	B $\frac{1}{2}$ step	C	step	D.	
1		2		3		4		5		6		7	8.
Do,		Re,		Mi,		Fa,		Sol,		La,		Si,	Do.

§ III. In the above it will be perceived that the half-steps occur between 2 and 3, and 6 and 7, (these now being E F, and B C,) instead of between 3 and 4, and 7 and 8, as they should. Here is a discrepancy for which a remedy must be provided. The intervals of the letters *must be made* to correspond with those of the scale, wherever we choose to place it. But before providing for the discrepancy here alluded to, let us see that the discrepancy itself is manifest.

NOTE.—The teacher can not be too particular about this, if he would have his pupils thoroughly understand the subject.

## ILLUSTRATION, No. 3—SCALE ON E, INTERVALS WRONG.

E $\frac{1}{2}$ step	F	step	G	step	A	step	B $\frac{1}{2}$ step	C	step	D	step	E.	
1		2		3		4		5		6		7	8.
Do,		Re,		Mi,		Fa,		Sol,		La,		Si,	Do.

NOTE.—Pupils examine the above and point out the wrong intervals.

PROCESS.—From 1 to 2 there must be a large interval—step; but from E to F is a half-step—*wrong*. From 3 to 4 must be a half-step, but from G to A is a step—*wrong*. From 7 to 8 must be a half-step, but from D to E is a step—*wrong*.

§ IV. It will be observed that in the above there are small intervals where there *should be* large, and *vice versa*. It will be seen also, we think, by all who have examined the subject, that we now need the signs of elevation and depression—sharps and flats—representing half-steps, by the use of which we may introduce larger or smaller intervals at pleasure, thus correcting all the faults above alluded to, as will be seen by the following:

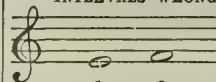
PROCESS.—SCALE ON E.—E to F is a half-step. E is now ONE, F is TWO. *Wrong*, because from ONE to TWO a step is required. Insert ♯ before F and the sound is no longer F, but F♯, (F sharp) a sound a *half-step higher* than that of F. Now from E to F♯, (ONE to TWO) is a step—*right*.

Again—from TWO to THREE must be a step, but from F♯ (which was taken in place of

F) to G is but a half-step. Question: “What shall be done?” Answer: Insert ♯ before G, introducing G♯, a *half-step higher* than G. From THREE to FOUR a half-step is required, and from G♯ (3) to A (4) is a half-step—*right*.

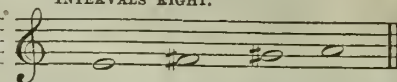
## ILLUSTRATION, No. 4.—SCALE ON E.

INTERVALS WRONG.



1 Do, 2 Re, 3 Mi, 4 Fa.

INTERVALS RIGHT.



1 Do, 2 Re, 3 Mi, 4 Fa.

NOTE.—Let the pupils complete the transposition or construction of this scale, according to the principles given above, and transpose also into G, D, A, F, &c. Music slates or music paper will be convenient for this purpose, while some will be willing to go to the black-board, (which should always be on hand for illustration,) and transpose the scale before the class. It will be well to let this study follow some half hour's practice in singing.

## SUCCESSION OF KEYS.

## TRANSPPOSITION BY FIFTHS.

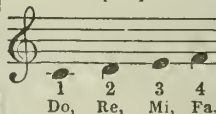
§ V. The different scales requiring sharps succeed each other regularly, by taking FIVE (Sol) as ONE (Do) of the next scale, and in each succeeding transposition an additional sharp will be required, to preserve the proper order of intervals, (steps and half-steps,) viz.:

Step, 1 2, Step, 2 3, Half-step, 3 4, Step, 4 5, Step, 5 6, Step, 6 7, Half-step, 7 8.

## EXAMPLE.

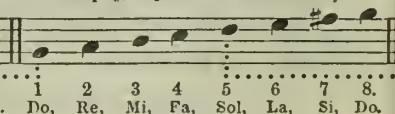
## KEY OF C.

No sharp required.—Why?



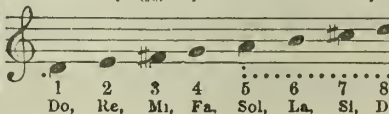
## KEY OF G.

One sharp (♯) required.—Where?—Why?



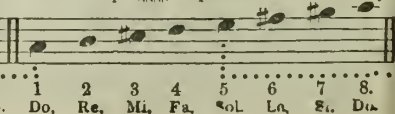
## KEY OF D.

Two sharps (♯♯) required.—Where?—Why?



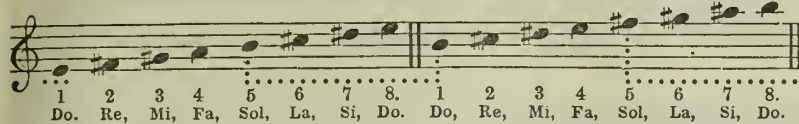
## KEY OF A.

Three sharps (♯♯♯) required.—Where?—Why?



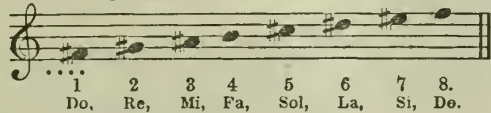
KEY OF E.

Four sharps (####) required.—Where?—Why? Five sharps (#####) required.—Where?—Why?



KEY OF F SHARP.

Six sharps (#####) required.—Where?—Why?

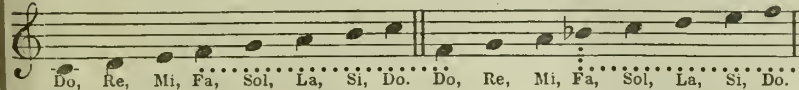


TRANSPOSITION BY FOURTHS.

§ VI. The different scales requiring flats succeed each other regularly, by taking Four (Fa) as ONE (Do) of the next scale; and in each other succeeding transposition an additional flat will be required to preserve the proper order of Intervals.

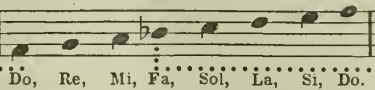
KEY OF C.

No flat required.—Why?



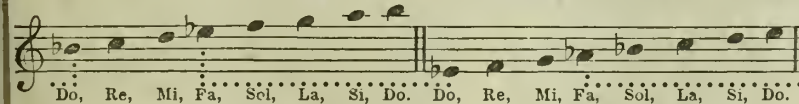
KEY OF F.

One flat (b) required.—Why?—Where?



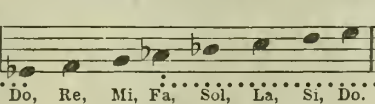
KEY OF B FLAT.

Two flats (bb) required.—Where?—Why?



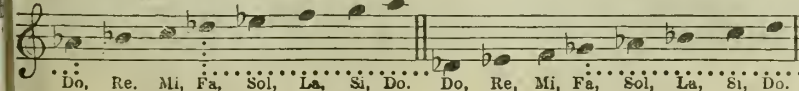
KEY OF E FLAT.

Three flats (bbb) required.—Where?—Why?



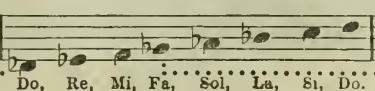
KEY OF A FLAT.

Four flats (bbbb) required.—Where?—Why?



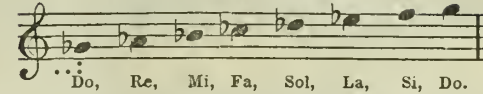
KEY OF D FLAT.

Five flats (bbbb) required.—Where?—Why?



KEY OF G FLAT.

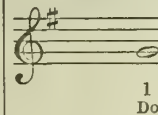
Six flats (bbbbb) required.—Where?—Why?



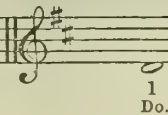
SIGNATURES.

§ VII. The sharps and flats required in these different scales are placed at the beginning of the staff, immediately after the clef, (instead of before each note, as above,) and are called the SIGNATURE (sign) of the key.

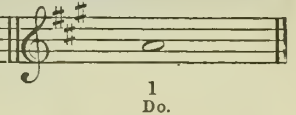
KEY OF G.



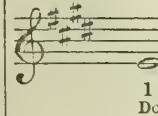
KEY OF D.



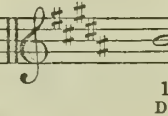
KEY OF A.



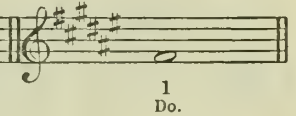
KEY OF E.



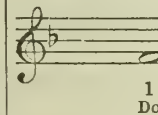
KEY OF B.



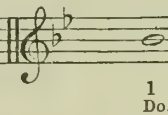
KEY OF F SHARP.



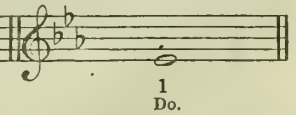
KEY OF F.



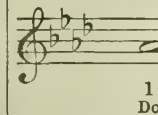
KEY OF B FLAT.



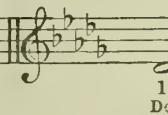
KEY OF E FLAT.



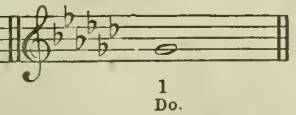
KEY OF A FLAT.



KEY OF D FLAT.



KEY OF G FLAT.

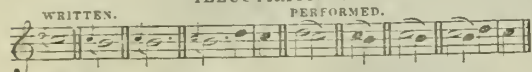


§ VIII. The letter on which the scale is formed (that which is taken as ONE) is termed the KEY-NOTE, or simply the KEY.

## APPOGGIATURA—TURN—SHAKE OR TRILL—PORTAMENTO.

**APPOGGIATURA.**—From an Italian word, which signifies, to lean, or to rest upon. Usually represented by notes of smaller size: considered, in respect to harmony, as not belonging to the chord in which they occur.

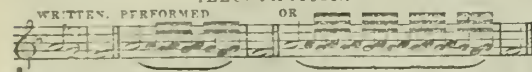
## ILLUSTRATION.



**THE SHAKE OR TRILL.**—The rapid alternation of a tone with the conjoint tone above it, at an interval of either a step or a half-step, is called a SHAKE or TRILL.

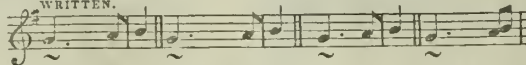
**NOTE.**—The shake is a very brilliant musical embellishment. Its proper practice gives flexibility to the voice.

## ILLUSTRATION.

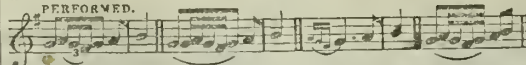


**THE TURN.**—A tone sung in rapid succession with the conjoint tones above and below it, so as to produce a winding or turning melodic motion or movement, is called a TURN. The turn has a variety of forms, a few of which may be illustrated, as follows

## WRITTEN.



## PERFORMED.



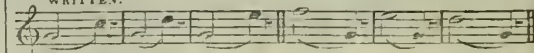
**PORTAMENTO.**—When the voice is instantaneously conducted by a concrete passage, or graceful and almost imperceptible glide from one note to another, so as to produce a momentary previous recognition or anticipation of the coming tone, such a carriage or transition of the voice, or

such a blending or melting of one tone into another, is called PORTAMENTO.

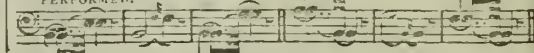
**NOTE.**—The portamento should only occur between tones of comparatively long duration, and in connection with words or tones expressive of deep emotion. This beautiful grace, which, when properly introduced, gives an inexpressible charm to singing, is sometimes, nay, often, most sadly misrepresented, caricatured, or counterfeited, and coarse slides, or vocal avalanches, are heard in its place. Ferrari, in his "Singing Method," has applied the very significant term "harsh shrieks" to these frightful lurchings of the voice; but, by whatever name they may be called, they should be most watchfully and determinately eschewed.

## ILLUSTRATIONS.

## WRITTEN.

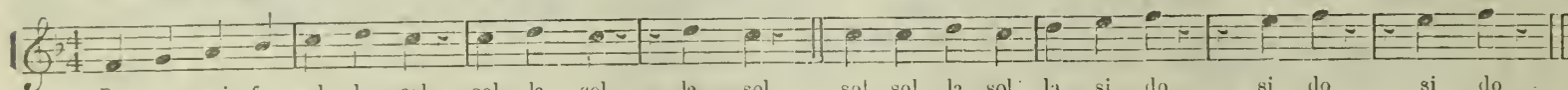


## PERFORMED.



## No. 168. Scale.

## KEY OF F. Signature ?



Do re mi fa sol la sol sol la sol la sol sol sol la sol la si do si do si do  
 1 Lift your voi - ces loud and clear, loud and clear, and clear, So that every one can hear, can hear, can hear.  
 2 Speak your words distinct and plain, and plain, and plain, Or you'll have to try a - gain, a - gain, a - gain.

## No. 169. ARE YOU READY? Canon. Four in one.

1 2

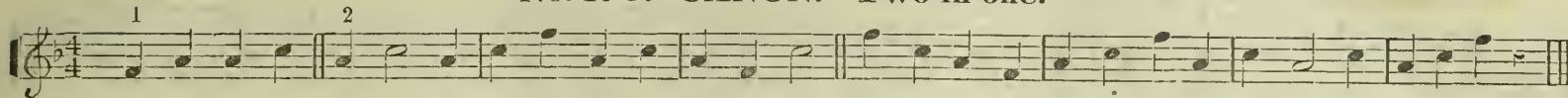
TEACHER.—Are you all rea - dy for the com - ing scale; 'Tis the Key of F ris - ing on the gale.  
 SCHOLARS.—We are all rea - dy for this plea - sant scale; Now the Key of F ris - es on the gale.

3 4

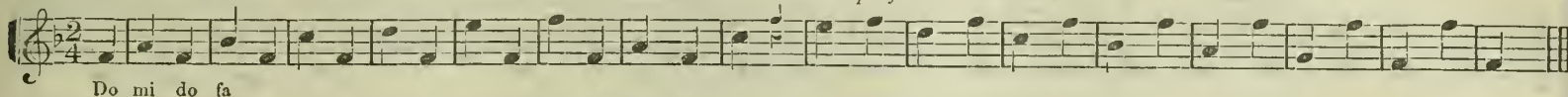
Join the joy - ous car - ol eve - ry one, with - out fail, For it is the Key of F ris - ing on the gale.  
 Plea - sant is the cho - rus, and we'll join with - out fail, In the plea - sant Key of F ris - ing on the gale.



No. 170. CANON. Two in one.



No. 171. *Skips of?*



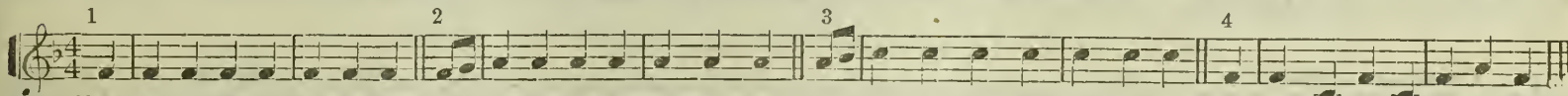
Do mi do fa

No. 172. *Skips of?*



Do fa re sol

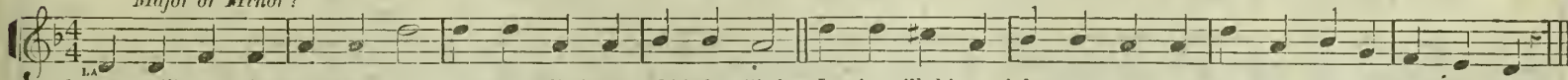
No. 173. KEEP TO THE WORK YOU BEST CAN DO. Round.



Keep to the work you best can do, And let all oth-er business go: And hold this home-ly proverb fast, "Good cobbler ne'er forget your last."

No. 174. SOON WILL COME THE PLEASANT SPRING.

*Major or Minor?*



- 1 Soon will come the plea-sant spring, Flow'rs will bloom, and birds will sing, Lambs will skip, and dance a - way, All na - ture will be bright and gay.
- 2 Lovely spring come has - ten here, Thou hast lingered long a - way, Bring the birds, the grass, the flow'rs. And dress the trees in gar-land gay.

No. 175. ROSES TWINED WITH CURLING TRESSES.

*Major or Minor?*



Ro - ses twined with curling tress-es, Charm the sense, the eye en - gage, Why not deck the year's de - ca-dence, Gent-ly fall - ing in - to age.

## No. 176. WE ARE ALL NODDIN'!

*Very slow and sleepy.—rousing up occasionally, as if to try to keep awake.*

1 We are all nod - din', nid, nid, nod - din', We are all nod - din', and drop - ping off to sleep.

D. C. For we're all nod - din', nid, nid, nod - din', We are all nod - din', and drop - ping off to sleep.

*Ritard ad lib.*

*Ritard ad lib.*

*A little more energetic.*

To gain your ap - pro - ba - tion We have all done our best, So we beg you'll now excuse us, and we'll home, home to rest.

*Ritard.* *D. C.*

*Ritard.* *D. C.*

## No. 177. VALEDICTORY SONG.

W, B. B.

Good night, good night.

1 In this glad em-ploy, Ma-ny  
2 Good night, may we meet For a

Good night,.....

Good night, good night, good night, good night.....

1 In this glad em-ploy, Ma-ny  
2 Good night, may we meet For a

Good night, good night, good night, good night.....

mo-ments of joy Have we mea-sured in har-mo-ny true, Har-mo-ny true, The time roll'd a - -  
glo-rious re-peat, In the church on mount Zi-on a - bove, Zi-on a - bove. There an-gels shall

mo-ments of joy, Have we measured in har-mo-ny true..... The time roll'd a - long, Like a  
glo-rious re-peat, In the church on mount Zi-on a - bove....., There an-gels shall join In the



long, join      Like a sweet va - ried song, a sweet..... va - - ried song, And with sighs we must  
In the con - cert di - vine, the con - - - cert di - vine, And the cho - rus of

sweet va - ried song.....  
con - cert di - - - vine.....

And with sighs we must  
And the cho - rus of

The time rolled a - long Like a sweet va - ried song,  
There an - gels shall join In the con - cert di - vine,

all say good night, say good night, must all say good night, good night, good night.....  
all shall be love, shall be love, the cho - rus of all shall be, be love.....


good night..... good night, good night, good night.....  
be love..... be love, be love, be love.....

all say good night..... say good night..... say good night, good night.....  
all shall be love,..... shall be love..... shall be love, love, love.....

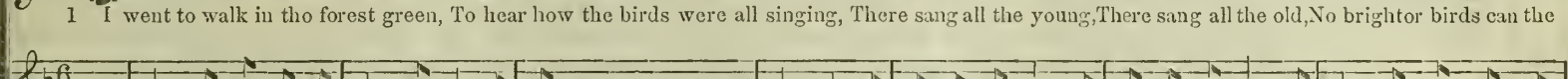
say good night, must all say good night, good night, good night....  
shall be love, the cho - rus of all shall be love.....

## No. 178. THE NIGHTINGALE.

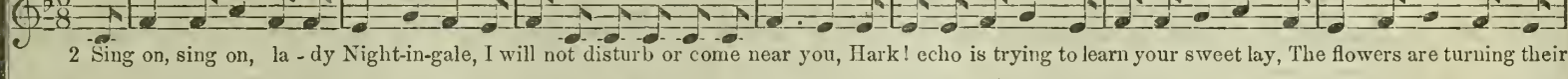
Partly from the GERMAN



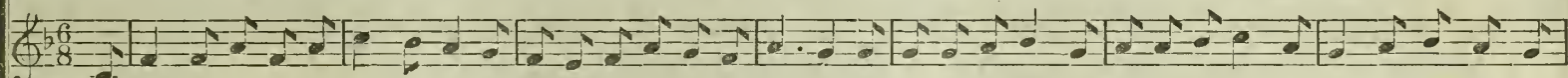
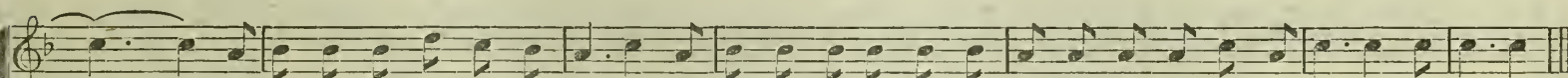
1 I went to walk in the forest green, To hear how the birds were all singing, There sang all the young, There sang all the old, No brighter birds can the



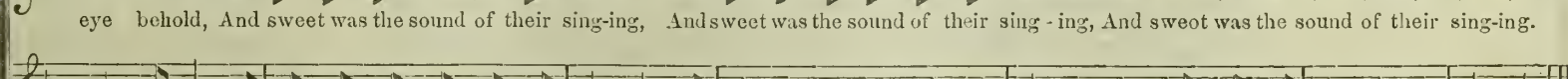
2 Sing on, sing on, la - dy Night-in-gale, I will not disturb or come near you, Hark! echo is trying to learn your sweet lay, The flowers are turning their



3 But now I must leave you, sweet Nightingale, And travel along my life's journey, But where'er my heart is lonely and drear, I'll think of your songs so

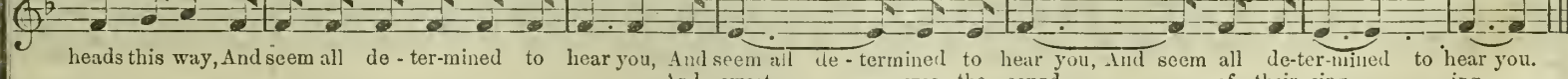



eye behold, And sweet was the sound of their sing-ing, And sweet was the sound of their sing-ing, And sweet was the sound of their sing-ing.

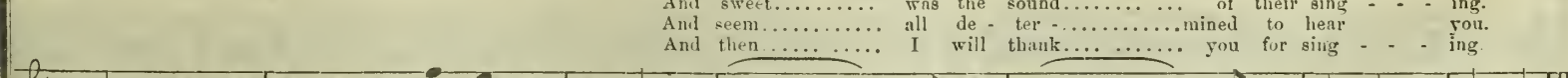


heads this way, And seem all de - ter-mined to hear you, And seem all de - ter-mined to hear you, And seem all de-ter-mined to hear you.

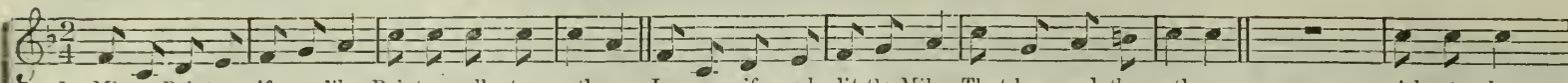
And sweet..... was the sound..... of their sing - - - ing.  
And seem..... all de - ter .....mined to hear you.  
And then..... I will thank..... you for sing - - - ing.



sweet and clear, And then I will thank you for sing-ing. And then I will thank you for sing-ing, And then I will thank you for sing-ing.

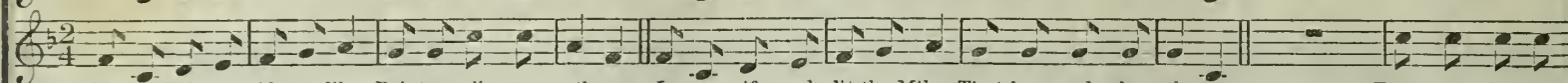
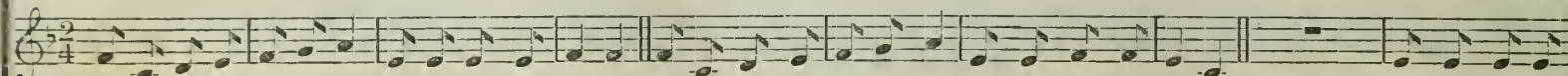


## No. 179. THE PAINTER AND THE RUSTIC.



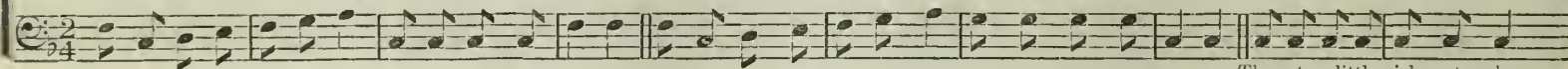
1 Mister Painter, if you like, Paint us all to - geth-er, I, my wife, and lit-tle Mike, That boy and the oth-er.  
 2 Paint the farm and all the stock, Oxen, cows and hors-es, Paint the woo-let and the stream, Where the mill-dam crosses.  
 3 Lay on colors clear and bright, Give us handsome faces Fair and smooth, and clear and white, Sitting in our places.

girls at play,  
sto - ries high,  
framed and raised,

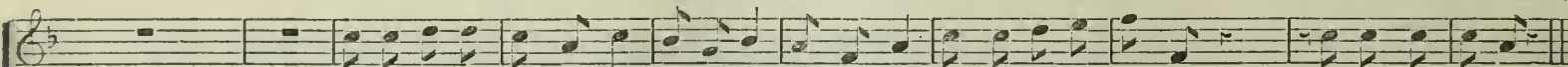


1 Mister Painter, if you like, Paint us all to - geth-er, I, my wife, and lit-tle Mike, That boy and the oth-er.  
 2 Paint the farm and all the stock, Oxen, cows and hors-es, Paint the woodlet and the stream, Where the mill-dam crosses.  
 3 Lay on colors clear and bright, Give us handsome faces, Fair and smooth, and clear and white, Sitting in our pla - ces.

These two lit-tle  
Paint the house two  
When 'tis done and

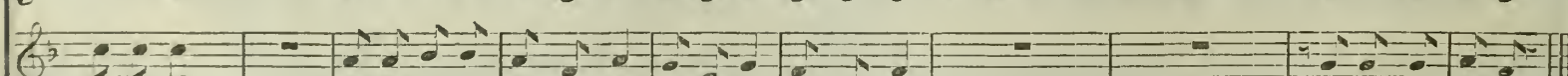
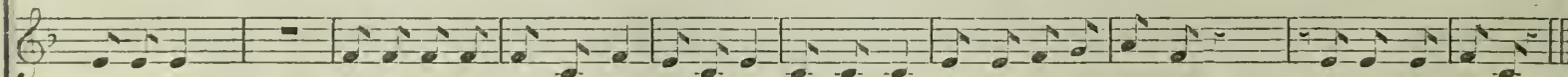


These two little girls at play,  
Paint the house two stories high,  
When 'tis done and fram'd and raised,



Then the lad there making hay, making hay, making hay, And our hired man, Daniel,  
Paint the barns all standing nigh, standing nigh, standing nigh, Full of hay and bar-ley,  
Two good dollars for your work, for your work, for your work, And besides be board-ed,

Our hired man, Daniel.  
Of hay and bar-ley.  
And besides be boarded.



girls at play,  
sto - ries high,  
fram'd and rais'd,

Then the lad there making hay, making hay, making hay, And our hired man, Daniel,  
Paint the barns all standing nigh, standing nigh, standing nigh, Full of hay and bar-ley,  
Two good dollars for your work, for your work, for your work, And besides be boarded,

Our hired man, Dan-iel.  
Of hay and bar-ley.  
Be-sides be boarded.



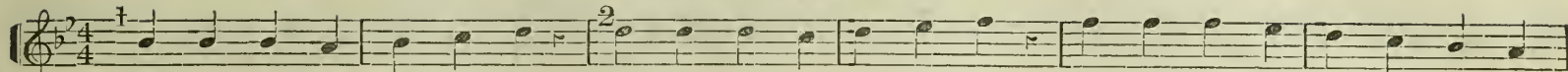
With their brindled spaniel,  
Hans there paints it yearly,  
You shall be re-ward-ed,

Yes, our hired man, Dan-iel.  
Full of hay and bar-ley.  
And be-sides be boarded.



## KEY OF B FLAT.

## Scale. No. 180. LIFT YOUR VOICES. Canon. Two in one.



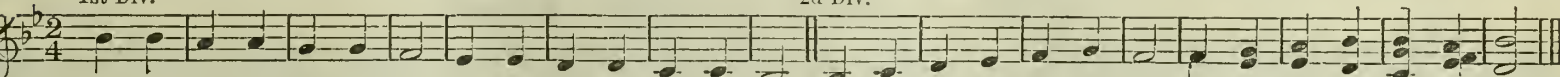
Do do do si do re mi mi mi mi re mi fa sol sol sol sol fa mi re do si  
Lift your voi - ces, one and all, In the key of B flat sing, Like the blue-bird and the lark, Now

la sol la si do si si la sol fa fa mi re do mi sol sol la si do.  
let your voi - ces ring like the breez - es soft and sweet, That gent - ly her - ald in the spring.

## No. 181. UNTO OTHERS ALWAYS DO.

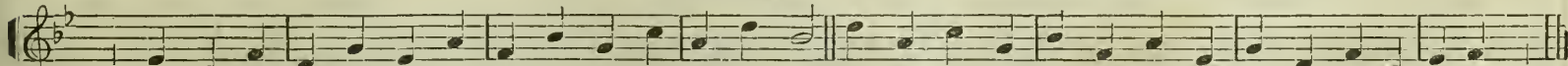
1st Div.

2d Div.

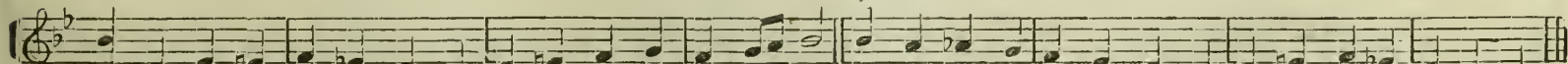


Do do si si la la sol.  
1 Un - to oth - ers always do As you'd have them do to you. Then your youth will glide a - way Like a pleasant bright spring day.  
2 Un - to oth - ers always do As you'd have them do to you. Then shall pass your manhood's prime, Like the glorious sum - mer time.  
3 Un - to oth - ers always do As you'd have them do to you. Then old age se - rene shall be As calm e - ven time at sea.  
4 Un - to oth - ers always do As you'd have them do to you. Then your life's slow set - ting sun Shall go down in heaven be - gun.  
ALL 5 And your spir - its free shall rise As the sun ascends the skies. And your spir - its free shall rise As the sun ascends the skies.

Do do re re mi fa sol la si do do fa sol do

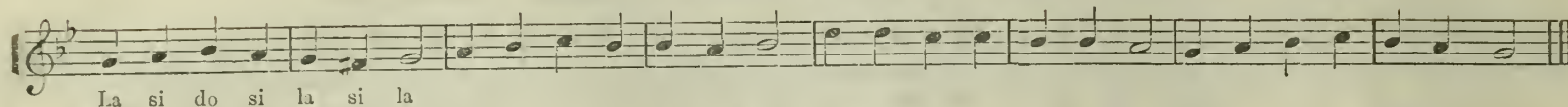
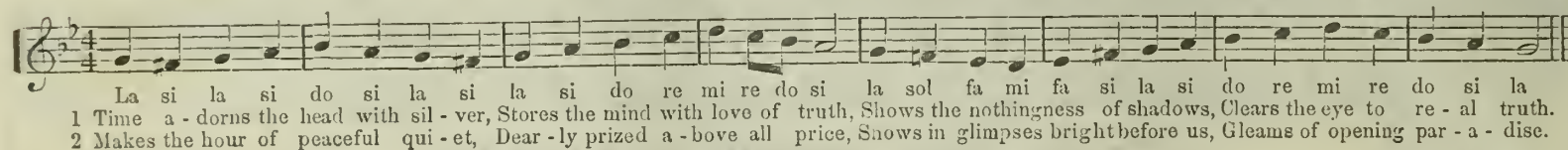
No. 182. *Skips of ?*


Do fa re sol mi la fa si sol do la re si mi do mi si re la do sol si fa la mi sol re fa sol do.

No. 183. *Major or Minor?*


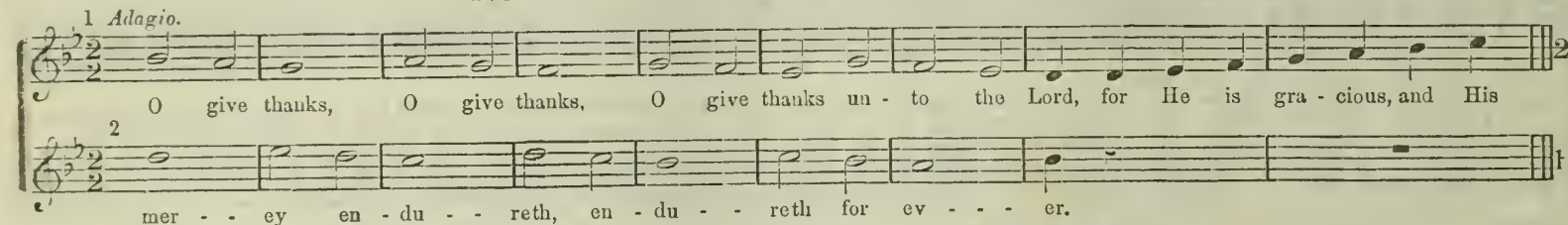
Do mi fa fi sol fa mi re mi fi sol la sol la si do

## No. 184. Major or Minor?

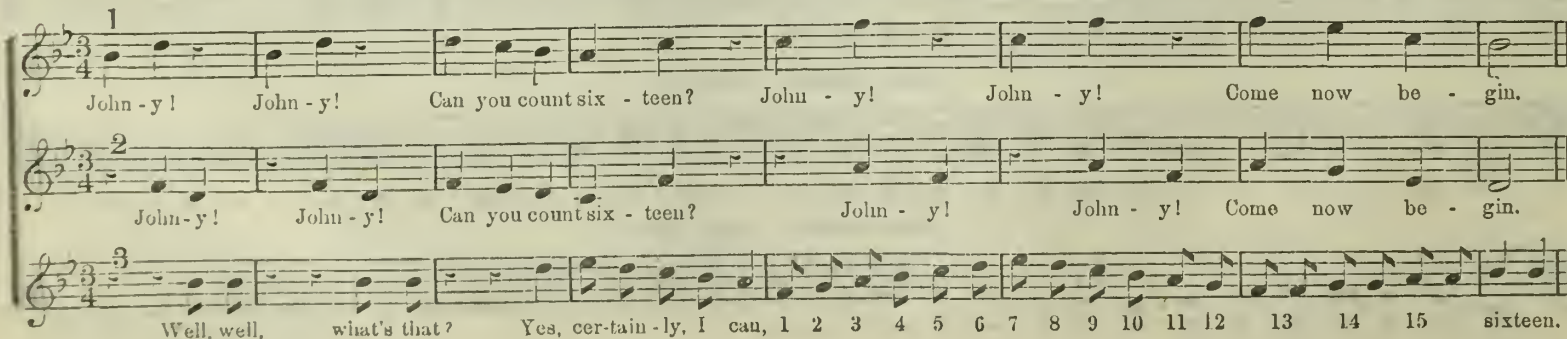
No. 185. TIME ADORNS THE HEAD WITH SILVER. *Scale of? Relative of?*

## No. 186. O GIVE THANKS. Round.

WILHEM.



## No. 187. JOHNNY, CAN YOU COUNT? Round.



## No. 188. GOOD EVENING. Greeting Song.

All.

1 { Good even-ing, dear teach-er, good even-ing to you, We greet you a-gain with our friendshi, most true; }  
 { We've left our dear homes, and the loved ones all there, To meet you and greet you in fel-low-ship here. }

2 { Good even-ing, com-pan-ions, good even-ing to all, We've come with a greet you at du-ty's glad call; }  
 { And we will en-dea-vor, what-ev-er we do, In love and o-be-dience our work to pur-sue. }

3 { We meet here this even-ing to stu-dy sweet song, Our voi-ces to train, while the notes we pro-long; }  
 { And striv-ing to fol-low the blest gold-en rule, Too quick-ly will speed the bright hours of the school. }

1st Div. 2d Div. 1st Div. 2d Div. All *ff* Repeat *pp* ✱

Good even-ing, good even-ing, good even-ing, good even-ing. Good even-ing, good even-ing, good even-ing to all.

Good even-ing, good even-ing, good even-ing, good even-ing. Good even-ing, good even-ing, good even-ing to all.

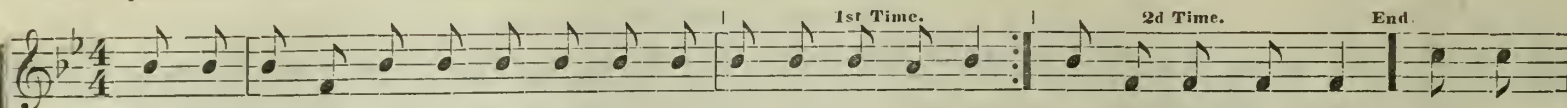
\* In a concert this may be sung with pleasing effect as an echo, by pupils at a distance.



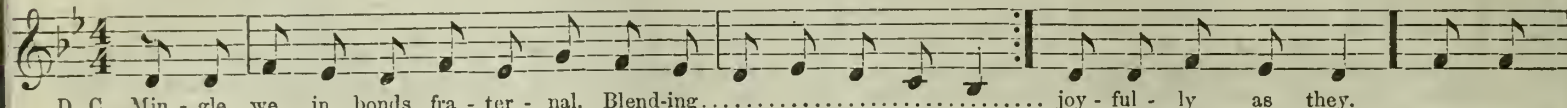
Wor by EDWARD D. HOWARD.

## No. 189. COME TOGETHER.

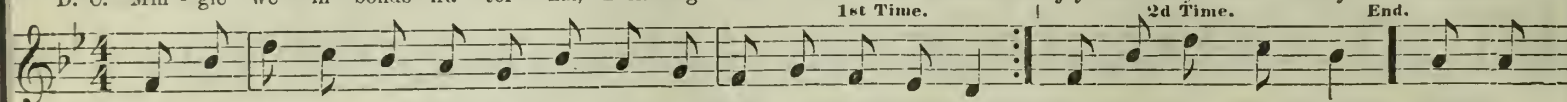
Music from A. J. G.



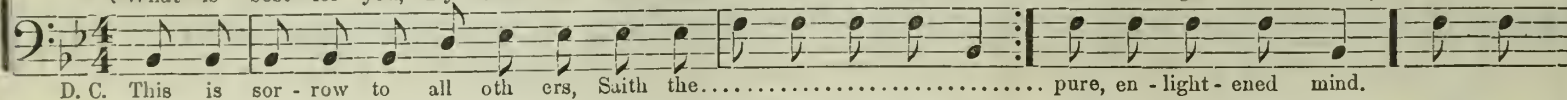
1 { Come to - geth - er, men and broth - ers, Come to - geth - er for the right;  
Come to - geth - er in the dawn - ing, Come to - - - - - geth - er in the light. } As the



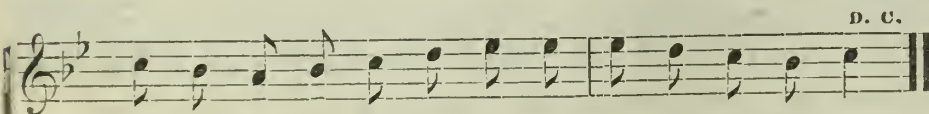
D. C. Min - gle we in bonds fra - ter - nal, Blend - ing..... joy - ful - ly as they.



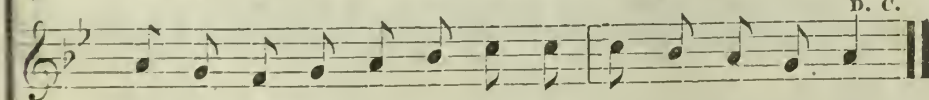
2 { Come to - geth - er, bo u - nit - ed, Com - mon friends for com - mon good;  
What is best for you, my broth - er. Can on..... no one's right in - trude: } What is



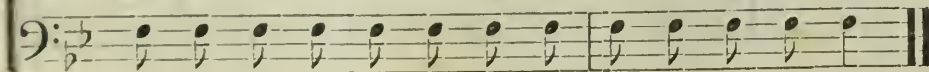
D. C. This is sor - row to all oth ers, Saith the..... pure, en - light - ened mind.



rays of sun - ny glad - ness Min - gle on the mountains gray.



best for you, my broth - er, Can on no one's rights in - trude.



## 3.

Come together, earth and heaven,

Wait expectant of the time,

Freedom lightly o'er us lingers,

With a smile of hope sublime.

Angels linger at the portals

Of the bright and happy world,

Gazing down with joyful gladness

Where free banners are unfurl'd.

## No. 190. AUTUMN'S CALL. "All among the Barley."

1 Come out, 'tis now Sep - tem - ber, The win - ter's moon's begun; And thro' the wheat - en stub - ble Is heard the fre - quent

2 The days are soft and gold - en, The nights are bright and clear, And we all hail with glad - ness The har - vest of the

gun. Come on, come on, come on, come on, The leaves are pa - ling yel - low, Or kind - ling in - to red, The

year. Come on, come on, come on, come on. Now blessings on the bar - ley That hang - eth down its head, And

## THE SINGING SCHOOL.—All among the Barley.

ripe and yellow barley Is hanging down its head, Come on, come on, come on, come on, come on, come on, come on.

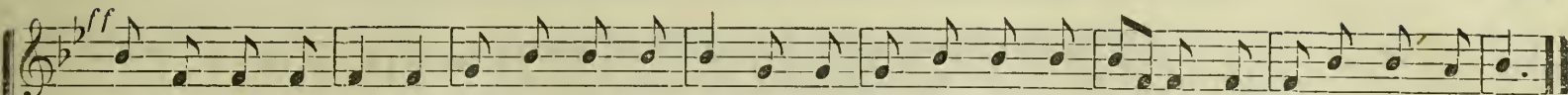
with whose ripened treasures Our fields will soon be spread. Come on, come on, come on, come on, come on, come on, come on.

## REFRAIN.

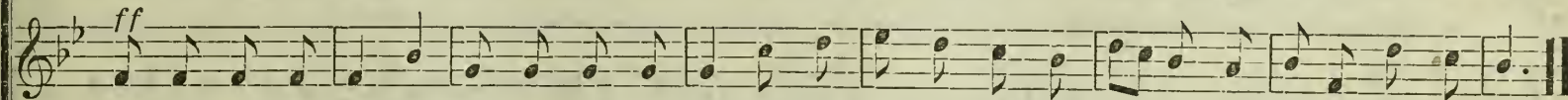
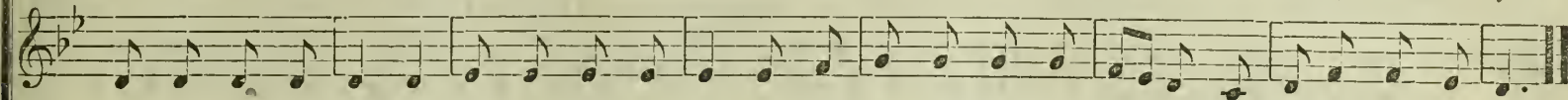
All among the barley, Who would not be blithe When the free and happy barley Is smiling on the scythe.

All among the barley, Who would not be blithe When the free and happy barley Is smiling on the scythe.

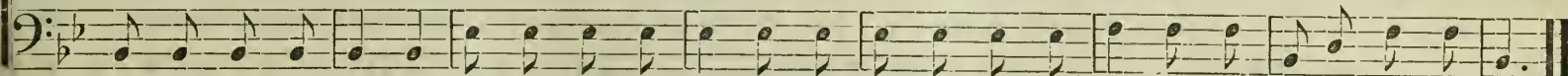




All a-mong the bar-ley, Who would not be blithe, When the free and hap-py bar-ley Is smil-ing on the seythe.

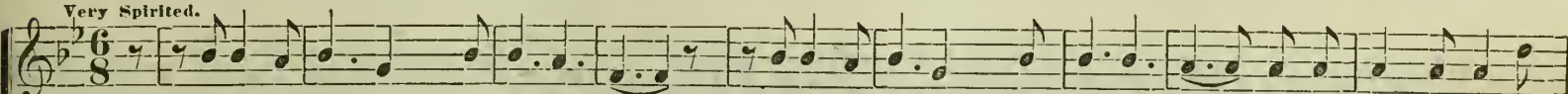


All a-mong the bar-ley, Who would not be blithe, When the free and hap-py bar-ley Is smil-ing on the seythe.

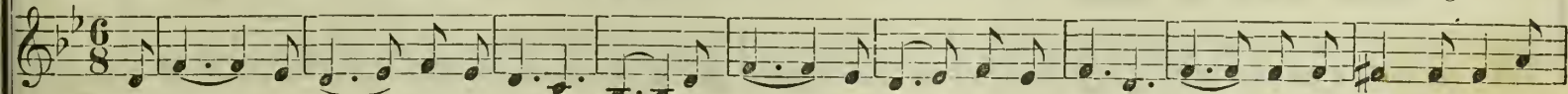


### No. 191. AWAY, AWAY. A song of the Woods.

Very Spirited.



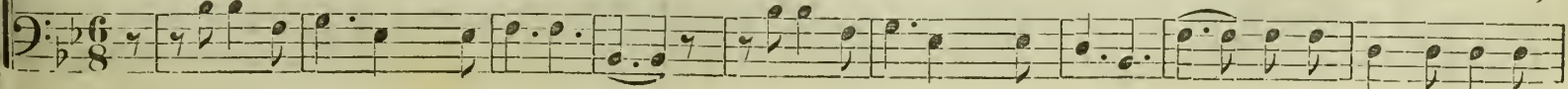
1 A-way,... a-way,... to the wildwood dell, And seek the spot which we love so well, Where the oak-trees cast their  
2 Then on.... each moss-covered bank are seen, Box-ber-ry vines, and the win-ter-green: We love to gather their



3 And then... in Au-tumn the nuts come down, The wal-nuts white, and the chestnuts brown; And the squirrels eull their



4 Oh! who... shall eount all the love-ly things, Tho bee that hums, and tho bird that sings, And tho in-sects flutt'ring



shad-ows tall. And rust-ling cones from the green pines fall, When the silver birch-es glim-mer white, And spreading hemlock bough u-nite.  
ber-ries red, Our rus-tic ta-ble with them to spread; A moss-grown stone, with oak leaves crown'd, And acorn-cups set all a-round.

win-ter store, And carefully searching the dead leaves o'er, But while the nuts we with them share, Their lit-tle lives we al-ways spare.

gai-ly by, Or hid-ing still in the mosses dry, But He who made and watch-es all, Will ne'er despise the weak or small.

A-way, a-way, a-way, a-way, a-way, a-way, a-way. A-way, a-way, a-way, a-way, a-way, a-way, a-way.

A-way, a-way, a-way, a-way, a-way, a-way, a-way. A-way, a-way, a-way, a-way, a-way, a-way, a-way.

## No. 192. MERRY SINGS THE LARK.

Exercise in Triplets.

1 Mer-ry sings the lark at the break of day, Tra la la la, Tra la la la, Thus she sings her

2 Rouse ye, rouse ye now at the morn-ing call, Tra la la la, Tra la la la, Rouse ye dreamers,

3 Health and strength are found in the morning air, Tra la la la, Tra la la la, Beau-ty, life, in

4 Let us then a-rouse at the morn-ing call, Tra la la la, Tra la la la, Rouse ye dreamers.

mer-ry lay, Tra la la la, Tra la la la, Tra la, Tra la la la,

one and all, Tra la la la, Tra la la la, Tra la la, Tra la la la,

na-ture fair, Tra la la la, Tra la la la, Tra la la, Tra la la la,

one and all, Tra la la la, Tra la la la, Tra la, Tra la la la.



Tra la, Tra la la la, Tra, Tra la la la, Tra la la, la la la la la.

Tra la la, Tra la la la, Tra la la la, Tra la la la la la la la la la.

Tra la la, Tra la la la, Tra la la la, Tra la la la la la la la la la.

Tra la, Tra la la la, Tra, Tra la la la, Tra la la la la la la la la la.

## KEY OF E FLAT.

## Scale. No. 193. THE SUN LOOKS DOWN.

- Do re mi fa sol la si do do si la sol fa mi re do do mi mi mi sol sol sol sol do sol mi sol do
- 1 The sun looks down with cheering glow, And smiles up-on the earth be-low, So let it smile, let it smile, Be mer-ry all the while.
  - 2 The leaves spread forth their arms with pride, And throw their shelter far and wide, So let them spread, let them spread, A shel-ter and a shade.

## No. 194. JUNE, LOVELY JUNE. Round in four parts.

June, love-ly June, Now beau-ti-fies the ground, The notes of the cuck-oo Thro' the glad earth re-sound.

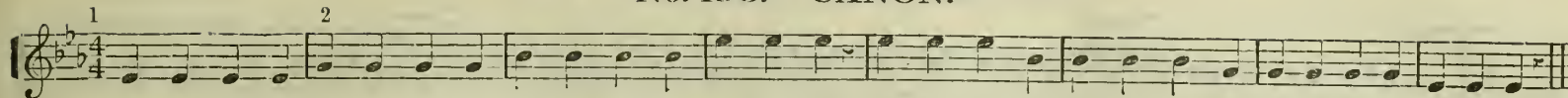
## No. 195. LISTEN! LISTEN! Canon. Three in one.

Lis-ten! lis-ten! lis-ten! lis-ten! While we swell the cho-rus, Sing-ing all be-fore us,

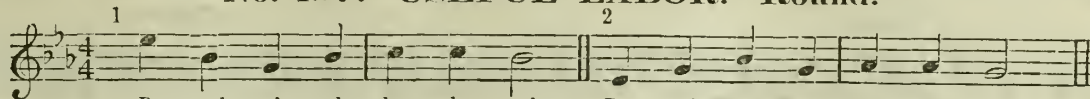
Hills and val-leys ring-ing, lis-ten, e-cho mocks, e-cho, e-cho, e-cho mocks our mer-ry song.  
Clear the morn is beam-ing, lis-ten, e-cho mocks, e-cho, e-cho, e-cho mocks our mer-ry song.

NOTE. Exercises in the Key of E, four sharps, will be found suitable for this key also.

## No. 196. CANON.

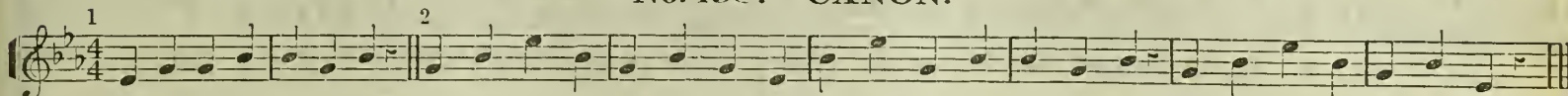


## No. 197. USEFUL LABOR. Round.

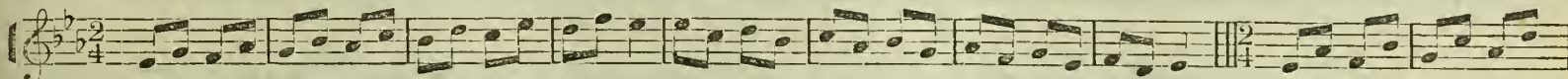


Do sol mi sol la la sol Do mi sol mi fa fa mi  
Use - ful la - bor brings us health, In - ward peace and out - ward wealth.

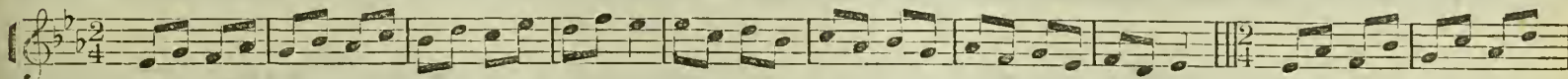
## No. 198. CANON.



## No. 199.



## No. 200.



## No. 201.



## No. 202.

No. 203. FLEETING AS THE WIND AND WATERS. *Scale of? Relative of?*

Fleeting as the wind and wa-ters Are the hours that here we know, Let them not unmasked escape us, They must serve us ere they go.

## No. 204. SECRET PRAYER.

Devout,

1 Go when the morn-ing shin-eth, Go when the moon is bright; Go when the eve de-clin-eth, Go in the hush of night;

2 O not a joy or bless-ing With this can we compare; The power that God hath given us, To raise our souls in prayer:

Go with pure mind and feel-ing, Send earth-ly thoughts a-way, And, in thy cham-ber kneel-ing, Do thou in se-cret pray.

Then for thy-self and neigh-bor A blessing hum-bly claim, And link with each pe-ti-tion Thy great Redeemer's name.



Words by H. S. C.

## No. 205. SMILES.

Music arranged from WINTER.

*Moderately slow.*

1 Were no bright smiles to shed their light Up-on life's cloud-y way, Our path would lead thro' constant night, With-out one cheer-ing  
 2 Warm-hearted smiles wield ma-gic pow'r O'er all the sons of grief; They gild the clouds that dark-ly low'r, Im-part-ing kind re-  
 3 The an-gels smile who bend their flight Toward our fall-en sphere; And all en-gage with fond delight, The sor-row-ful to  
 4 Were smiles to glow on eve-ry face, Now stern-ly fixed on men, Our world would be a bliss-ful place, A par-a-dise a -

*Rall.*  
 ray, Our life would lead through con-stant night, With-out one cheer-ful ray, With-out one cheer-ful ray.  
 lief, They gild the clouds that dark-ly low'r, Im-part-ing kind re-lief, Im-part-ing kind re-lief.  
 cheer, And all en-gage with fond de-light, Tho sor-row-ful to cheer, The sor-row-ful to cheer.  
*Rall.*  
 gain, Our world would be a bliss-ful place, A par-a-dise a-gain. A par-a-dise a-gain.

## No. 206. FAREWELL TO WINTER. Be lively, Boys.

First time Semi-chorus—Second time Full Chorus.

Joyfully.

Repeat *ff*

1 O - pen wide the doors, sing a - loud for joy, Be live - ly, boys, be live - ly, boys, be live - ly, Old crab - bed win - ter  
 2 O - pen wide the doors, sing a - loud for joy, Be live - ly, boys, be live - ly, boys, be live - ly, He scents the spring on

3 O - pen wide the doors, sing a - loud for joy, Be live - ly, boys, be live - ly, boys, be live - ly, For spring is here, al -

Repeat *ff*

4 O pen wide the doors, sing a - loud for joy, Be live - ly, boys, be live - ly, boys, be live - ly, The spring-birds raise a

must de - part, He packs his rub - bish, loth to start, And loi - ters round from room to room, With coughs, and sighs, and  
 eve - ry gale, And turns with ter - ror, weak and pale; The poor old man is filled with fear, He knows his mor - tal

rea - dy here, I hear his voice so sweet and clear; And gent - ly tap - ping, see him stand, With clus - tered flower - buds

joy - ful strain, And hear the rea - dy, sweet re - frain, An e - cho from each answering breast, Come in, come in, thou

looks of gloom. Be live - ly, boys, be live - ly, boys, be live - ly, boys, be live - ly, be live - ly.  
 foe is near. Be live - ly, boys, be live - ly, boys, be live - ly, boys, be live - ly, be live - ly.  
 in his hand. Be live - ly, boys, be live - ly, boys, be live - ly, boys, be live - ly, be live - ly.  
 wel - come guest. Be live - ly, boys, be live - ly, boys, be live - ly, boys, be live - ly, be live - ly.

## No. 207. HOME.

Gently.

1 Home, home, home! Thou best of earth - ly pla - ces, A - gain with smil - ing fa - ces To thee we  
 2 Home, home, home! The hours we spend in sing - ing, Their flight have now been wing - ing, And wo must  
 3 Home, home, home! The spot on earth the dear - est, Where friends that are tho near - est, To greet us  
 Home..... To thee, to thee we



come, we come, Our hap - py, hap - py home. And let our part - ing song, The e - cho pro - long, Of  
 part, must part, With hope - ful, hope - ful heart. For we a - gain shall meet, With joy to re - peat, The  
 wait, we wait, We'll not be late, be late, But bid you all good night, With foot - steps light, Haste

that sweet name,..... our home, our hap - py home, Of that sweet name, our hap - py, hap - py home.  
 prais - es of..... our home, our hap - py home, The prais - es of our hap - py, hap - py home.  
 to our hap.....py, hap - py, hap - py home, Haste to our home, our hap - py, hap - py home.  
 our home, our hap - py, hap - py home.

## No. 208. MY NATIVE HILLS.

*Bold and vigorous.*

1 O give me back my na - tive hills, Rough, rugged though they be, No oth - er clime, no oth - er land Is half so dear to me. The  
 2 Tho' far from home, the heart may still Re - fleet sur - round - ing light, Where stranger smiles enkin - dle love, And stranger hearts do - light; Yet,

3 My na - tive hills, still dear to me, Wher - ev - er I may roam, With loft - y pride, with cherished love, I'll think on thee, my home, For

4 Then give me back my na - tive hills, Rough, rugged tho' they be, No oth - er clime, no oth - er land Is half so dear to me. Af -

sun is bright, the world looks fair, And friends surround me here. But mem'ry brooding o'er the past, Gives home its tribute tear. Gives home its tribute tear.  
 O! they call the mem'ry back, As meteor-like they glide, To tell how kind our early friends, How sweet our own fireside, How sweet our own fireside.

rooted in thy rock-bound shore, The noblest virtues grow; And beauty's choicest flowers are eull'd From out thy highland snow, From out thy highland snow.

fec-tion s ries a - round my home Like i-vy tendrils twine : My love, my blessings, and my prayers, My native hills, are thine, My native hills, are thine.

## No. 209. FLOWERS OF THE LEA.

Gently.

FINE

1 I am twin-ing, I am twining, The flow'rs of the lea; They are pin-ing, they are pin-ing For sweetness from thee;

2 They are sleeping, they are sleeping, With dews on the plain; They are weep-ing, they are weep-ing For home now a - gain,

D.C.

O, breathe o'er them light-ly; 'Twill make them more rare; O, gaze on them brightly, 'Twill make them more fair.

D.C.

Then take them and cher-ish The flowers of the lea: They nev - er can per-ish While treasured for thee.



## No. 210. STAND BY THE FLAG! Patriotic Chorus

1 Stand by the flag! Stand by the flag! Stand by the flag! Stand by the flag, Its folds have stream'd in glo - ry,

*Vocal accompt.\**

2 Stand by the flag! Stand by the flag! Stand by the flag! Stand by the flag, Tho' death-shots round it rat - tle,

La la la la la la la la la la la la

To foes a fear, to friends a fes - tal robe, And spread in rhyth - mic lines the sa - cred sto - ry Of

And un - derneath its wa - vy folds have met, In all the dread ar - ray of sanguine bat - tle, The

*Voice or instrument—If with the voice let it be subdued.*

Of free-dom's tri-umphs

freedom's tri - umphs o - ver all the globe. Stand by the flag on land and on the o - cean, By it your fa - thers stood, un

quivering lance and glittering bay - o - net. Stand by the flag on land and on the o - cean, By it your fa - thers stood, un -

\* If instruments are used, let these first four measures be played as a prelude, before the voices commence them.

. moved and true. Liv - ing de - fend - ed it, de - fend - ed it, de - fend - ed it, And with their dy - ing bless - ing, They  
 . moved and true. Liv - ing de - fend - ed it, de - fend - ed it, de - fend - ed it, And with their dy - ing bless - ing, They

passed it on to you, And with their dy - ing bless - ing they passed it on, passed it on to you.  
 passed it on to you, And with their dy - ing bless - ing they passed it on, passed it on to you.

## Scale. No. 211. KEY OF A FLAT.

- Do do re mi re mi fa sol sol la sol fa mi re re mi re do si do si la sol la sol fa mi re mi fa sol la si do.
- 1 I love, I love the bright blue sea, Now sparkling in the sun, It is a thing so glad and free, Who would its white waves shun, Who would its white waves shun.
  - 2 I love to see it dash and foam Along the pebbly strand, To feel it shields my own dear home, And guards my native land, And guards my native land.
  - 3 How like a bird with wings unfur'd, Doth you small vessel ride, Its stars and stripes so neatly curl'd, Now dipping in the tide, Now dipping in the tide.

## No. 212.

## No. 213. CANON.

1 2

De de ai ai la la gal gal la la gal gal fa fa ni fa fa ni fa gal la ai de mi

The first system of the musical score is written on a single staff in treble clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music is divided into two measures by a double bar line. The first measure is marked with a '1' above it and contains a quarter note G4, an eighth note A4, a quarter note B-flat4, and a half note G4. The second measure is marked with a '2' above it and contains a quarter note F4, an eighth note G4, a quarter note A4, a half note B-flat4, and a quarter note G4. The system ends with a double bar line.

Vir-eam vir- tu- tis tu- æ e- mi- tet Do- mi- nus ex Si- on ex Si- on.

A musical score for the song "The Rose Tree". The score is written on a single staff in G major (one sharp) and 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody is simple and consists of several measures, some of which are marked with a "1" above the staff, indicating a first ending. The score ends with a double bar line.

KN 7

\* The small notes are to be sung only when the words "Here we meet," &c., are used



## No. 219. LIVE IN LOVE.

WM. B. BRADPURY.

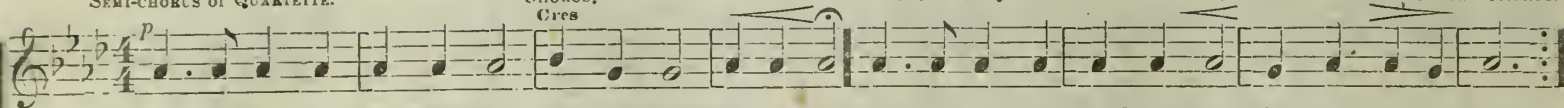
SEMI-CHORUS OF QUARTETTE.

CHORUS.

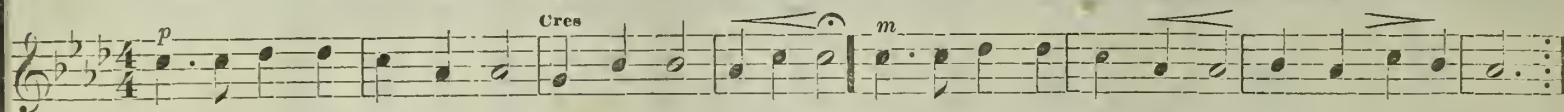
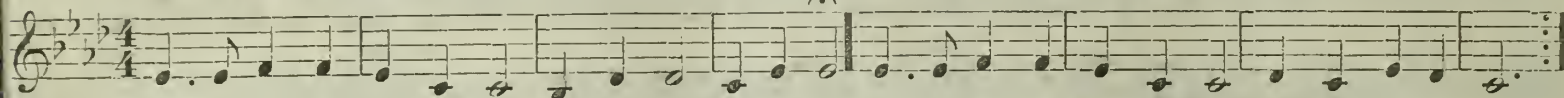
SEMI-CHORUS OF QUARTETTE.

CHORUS

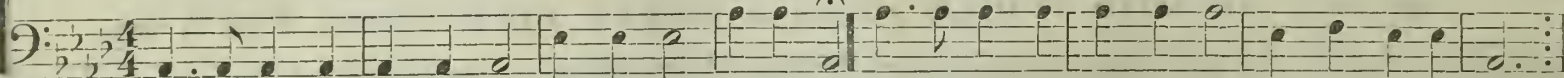
REPEAT IN FULL CHORUS.



1 Heaven awakes the gen - tle strain, Live in love, live in love: Earth re-peats the sound a - gain, Live, oh, live in love.



2 An - gel voi - ces chant the song, Live in love, live in love; Here be-low the notes proclaim, Live, oh, live in love.



SEMI-CHORUS.

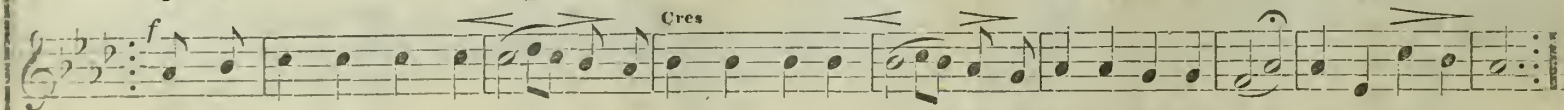
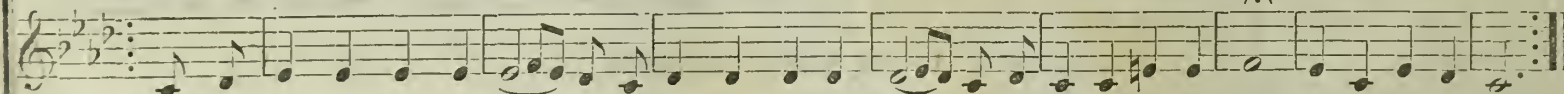
Cres

Dim

REPEAT IN CHORUS



When the tears of sor - row flow, And the heart is filled with woe, Hear in accents soft and low, Live, oh, live in love.



When the heart from care is free, When the time glides mer - ri - ly, That sweet voice still calls for thee, Live, oh, live in love.



## No. 220 A LIGHT IN THE WINDOW. Song and Chorus.

The following interesting incident has given rise to the beautiful song, "A Light in the Window."

A boy, at the age of twelve years, worked out by the day to support a widowed mother, carrying home his earnings at night. "One night," he says, "it being very dark and muddy, and having three miles to travel, and a heavy bundle to carry, I did not reach home until late; my mother, feeble and weary, bad, retired, but she quickly aroused when she heard my voice, and soon met me at the door, with a warm kiss, and warmer tears, and a 'God bless you, my dear boy.' As she received my bundle, she exclaimed, 'After this, my son, I'll set a light in the window for you.' And, true to her word, the bright light in the window appeared, and oh! how it cheered my heart ever after, for years. Health failing me, I left home (after my brothers could help mother), and went to sea. When three years from home, and on the Pacific ocean, mother died; but just before she expired, she said to those around her, 'O give Edward my dying blessing, for he has been a good boy. Tell him I have gone to Heaven, and I will set a light in the window for him.'"

SOLO, OR A FEW VOICES.

WM. B. BRADBURY. From "THE GOLDEN CHAIN," by permission,

The musical score is written for a solo or a few voices. It consists of three systems of music. The first system is a single melodic line in treble clef, 6/8 time, with a key signature of two flats (B-flat and E-flat). The lyrics are: "1 There's a light in tho win-dow for thee, broth-er, There's a light in the win-dow for thee; 2 There's a crown, and a robe, and a palm, broth-er, When from toil and from care you are free;". The second system consists of a treble and bass staff with a 6/8 time signature and two flats. It contains a harmonic accompaniment for the first line of the chorus. The third system also consists of a treble and bass staff with a 6/8 time signature and two flats, containing a harmonic accompaniment for the second line of the chorus. The lyrics for the third system are: "A dear one has moved to the man-sions a-bove, There's a light in the win-dow for thee. The Sav-iour has gone to pre-pare you a home, With a light in the win-dow for thee."

1 There's a light in tho win-dow for thee, broth-er, There's a light in the win-dow for thee;  
2 There's a crown, and a robe, and a palm, broth-er, When from toil and from care you are free;

A dear one has moved to the man-sions a-bove, There's a light in the win-dow for thee.  
The Sav-iour has gone to pre-pare you a home, With a light in the win-dow for thee.

## CHORUS.

A man - sion in heav - en we see, And a light in the win - dow for thee;

A man - sion in heav - en we see, And a light in the win - dow for thee;

A man - sion in heav - en we see, And a light in the win - dow for thee.

A man - sion in heav - en we see, And a light in the win - dow for thee.

3 O watch, and be faithful, and pray, brother  
 All your journey o'er life's troubled sea,  
 Though afflictions assail you, and storms beat severe,  
 There's a light in the window for thee.  
*Ch.*—A mansion in heaven, &c.

4 Then on, perseveringly on, brother,  
 Till from conflict and suffering free,  
 Bright angels now beckon you over the stream.  
 There's a light in the window for thee.  
*Ch.*—A mansion in heaven, &c.



Words by R. S. TAYLOR.

## No. 221. RAINDROP CHORUS.

*pp and gentle, staccato, in imitation of gentle raindrops.***The gentle Summer Rain.**

1 When down the hills The lit - tle rills No more in glee are flow - ing, And fierce - ly down, With burn - ing frown The

2 When eve - ry flower, In field and bower, Is droop - ing low and dy - ing; When songs of birds, No more are heard, Each

sum - mer sun is glow - ing; 'Tis then with joy we greet the gales, That waft us clouds with snow - y sails, From

with the oth - er vie - ing, 'Tis then with joy we greet the gales That waft us clouds with snow - y sails, O'er

*1st time p, 2d time f and joyfully.*

dis - tant re - gions blow - ing, From dis - tant re - gions blowing. Fall soft - ly o'er the thirst - y earth, O gen - tle summer

Tat, tat, tat, tat, tat, tat, tat, tat, tat, tat, tat, tat, tat, tat, tat, tat,

hill and val - ley fly - ing, O'er hill and val - ley fly - ing. Tat, tat, tat, tat, tat, tat, tat, tat, tat, tat, tat, tat, tat, tat, tat, tat.

*In the repeat the Tenor and Soprano may change parts.*

rain! Till grain - - clad hills and fer - tile vales, In beau - ty smile a - gain.

tat, tat, tat, Pat - ter, pat - ter, pat - ter, pat - ter, pat - ter, pat - ter, patter, patter, In beau - ty smile a - gain;

tat, tat, tat, Pat - ter, pat - ter, pat - ter, pat - ter, pat - ter, pat - ter, patter, patter, In beau - ty smile a - gain.

## No. 222. COME AWAY, LET US GO.

*Moderato.*

Yes, yes. Where the vi-o-lets grow..... We will seek them, seek many For to

Where the vi-o-lets grow, Where the vio-lets grow,

1 Come a-way, let us go Where the vi-o-lets grow..... Come a-way, We will seek them, seek many For to

Yes, yes, Where the vi-o-lets grow..... Where the vi-o-lets grow.

twine in our hair, And in wreaths we will wear them, Love-ly flow-ers so fair.

twine in our hair, And in wreaths we will wear them, And in wreaths we will wear them, Lovely flow-ers so fair.

And in wreaths we will wear them, Lovely flow-ers so fair,

2 Far away in the vale,  
With the soft breathing gale,  
'There so lovely and lonely  
There they rest on their bed,  
Come and pluck them, come and pluck them,  
Lovely flowers of the glade.

3 Let us rove where they grow,  
Let us cherish them now;  
For too soon o'er the wide earth,  
They will all disappear;  
Yet we will not forget them,  
Lovely flowers so dear.



## PRACTICAL EXERCISES IN ARTICULATION.

Partly from "RUSSEL'S ELEMENTS OF MUSICAL ARTICULATION."

## SYLLABIC COMBINATIONS.

## 1.—Initial Syllables.

[The common faults in the enunciation of syllables, consist in a slack, obscure articulation of the single elements of which they are composed, and, in addition, the fault of negligently allowing a vowel sound to intervene between the consonants; thus, "bula" for *bia*. It is undoubtedly one of the greatest faults of our language, that it abounds in unmusical collocations in the sounds of letters and syllables. But true taste will never allow this fact to excuse a slovenly style of articulation, but will always maintain a neat, clear, and exact sound of every element, in whatever combination it may occur.]

*Bl, cl, fl, gl, pl, sl, spl.*

Blame, bleed, blithe, blow, blew, black, bled, bliss, blot, blood, blind, blest

Claim, clean, clime, close, clew, clap, cleft, clip, clot, clutch, cloy, cloud.

Flame, flee, fly, flow, flew, flat, fleck, flit, flock, flut<sup>h</sup>, flood, flower.

Glare, gleam, glide, glow, gloom, glad, glim, gloss, glut, glass, glimpse, glance.

Place, plea, ply, plow, plan, plat, plot, please.

Slay, sleep, slide, slow, slack, slept, slip, slew.

Spleen, display, splendor, explore.

*Br, cr, dr, fr, gr, pr, spr, tr, str, shr.*[The following words need attention to a clear, distinct enunciation of the hard *r*,—free, however, from prolongation.]

Brave, bread, brink, broke, brisk, brow, brook, brink.

Crave, creep, cried, croak, crest, crook, crop, crust.

Drain, dream, dry, drove, drag, dred, drip, drop, draw, drop, drug, drown.

Frame, free, fro, fruit, fret, froth, grown, freeze.

Grain, green, grind, groan, grand, grin, ground, graft.

Pray, preach, pry, prone, pride, prove, proud, prow.

Spray, spring, sprung, sprang.

Trace, tree, try, trust, track, tread, trip, true.

Tray, street, strife, strown, struck, stream, stress, strength.

Shrine, shroud, shrub, shriek.

*Sm, sn, sp, st.*

Small, smite, smoke, smooth, smile, smote, smear.

Snare, snear, snow, snug.

Space, speed, spike, spoke, spare, sped, split, spear.

Stay, steer, stile, store, stack, step, stick, stop.

## 2.—Final Syllables.

*ld, lf, lk, lm, lp, ls, lt, lve.*Bold, hailed, called, held, filled, tolled, culled, pulled, howled, <sup>exiled</sup> hurled, world.

Elf, wolf, gulph, sylph. Milk, silk, bulk, hulk.

Erm, helm, <sup>whelm</sup>, film. He p. guiz, xip, scalp.Fais, tells, fills, hills, feels, <sup>fools</sup>, howls, toils.

Fault, melt, bolt, halt.

Eleve, delive, helve, selves, twelve, valve, devolve, revolve

*m'd, ms, nd, ns, nk, nce, nt.*

Maimed, claimed, climbed, gloomed.

Fleams, streams, slimes, stems.

And, band, hand, land, lined, moaned, pained, crowned.

Gains, dens, glands, vines, groans, screens, wins, suns.

Bank, dank, drink, link.

Dance, glance, hence, whence, oncc, since, wince, ounce.

Ant, want, gaunt, <sup>launt</sup>, sent, went, joint, point.*rb, rd, rk, rm, rn, rse, rs, rt, rvc, r'd, r'd, rm'd, rn'd, rst, rs'd, rv'd.*

Barb, erb, orb, curb, bart'd, orb'd, curb'd, disturb'd.

Hard, herd, hir'd, board, lord, gourd, bar'd, barr'd.

Hark, lark, jerk, stork, work, mark'd, jerk'd, work'd.

Arm, harm, farm, alarm, arm'd, harm'd, farm'd, alarm'd, con-firm'd.

Earn, learn, scorn, thorn, burn, turn, worn, shorn, earn'd, scorn'd, burn'd, turn'd.

Hearse, verse, force, horse, dar'st, burst, first, worst, hears'd, vers'd, forc'd, hors'd.

Bars, bears, hears, wears, pairs, tares, snares, repairs.

Mart, dart, start, hurt.

Carve, curvc, serve, starve, carv'd, curv'd, serv'd, starv'd.

*sm, s'n, sp, st, ks, ct, k'd, f'd, pt, p'd, p'n, k'n, d'n, v'n.*

Chasm, schism, prism.

Reas'n, <sup>seas'n</sup>, ris'n, chos'n.

Asp, clasp, gasp, wasp, lisp, crisp.

Past, mast, lest, nest, dust, lost, mist, wist.

Makes, quakes, likes, strikes, looks, streaks, ricks, rocks.

Quak'd, wak'd, lik'd, look'd, rock'd, shock'd, reject, respect.

Waft, quaff'd, laugh'd, oft, left, sift, soft, scoff'd.

Wip'd, ripp'd, supp'd, slop'd.

Op'n, <sup>happ'n</sup>, weap'n, rip'n.

Tak'n, wak'n, weak'n, tak'n.

Sadd'n, gladd'n, lad'n, bur'd, hard'n, yard'n, wid'n, hidd'n.

Ev'n, <sup>heav'n</sup>, giv'n, driv'n, wov'n, grav'n, leav'n, ov'n.*lst, nst, rst, dst, rdst, rmdst, rndst.*

[Many of the following combinations occur in the singing of hymns, and need much attention, from their difficulty in articulation.]

Call'st, heal'st, tell'st, fill'st, roll'st, pull'st, reveal'st, unveil'st.

Canst, runn'st, gain'st, rain'st.

Durst, first, worst, erst, barr'st, car'st, hir'st, lur'st.

Mid'st, call'dst, fill'dst, roll'dst.

Heard'st, guard'st, reward'st, discard'st.

Arm'd'st, harm'd'st, charm'd'st, form'd'st.

Learn'd'st, scorn'd'st, turn'd'st, burn'd'st.

\* These words should always be read as if spelled without *o* or *e*, in the last syllable. In singing, the *o* or the *e* must be sounded, when the verse requires, but should never, through negligence, be made broad or full, in the faulty style of "o-pun," "ta-un," &c.

† These words are usually to be sung, as well as read, without the sound of *e* after *v*, but never in the low style of "e-van," "heav-un," &c.

*ble, ple, dle, rl, b'd, p'd, r'd.*

Able, feeble, bible, double, troubl'd, bubb'l'd, babb'l'd, doub't'd.

Ample, steeple, triple, topple, tripl'd, topp'l'd, dappl'd, crpp'l'd.

Cradle, saddle, idle, bride.

Marl, hurl, whirl, furl, world, hurl'd, whirl'd, furl'd.

*ngs, ngst, ng'd.*

Rings, wrongs, hangs, songs.

Hang'st, sing'st, wrong'st, bring'st.

Wrong'd, hang'd, clang'd

## DIFFICULT COMBINATIONS.

## EXERCISES IN ARTICULATION.

By careful training on such difficult combinations as the following, one will soon acquire great command of the muscles of the face, (generally too rigid), and the tongue will move with fluency and precision.

Practice at first slowly, and then more rapidly.

THE TWISTER. (*Tongue Exercise.*)

When a twister, a twisting, will twist him a twist.

For twisting his twist, he three twines doth untwist;

But if one of the twines of the twist do untwist,

The twine that untwisteth untwisteth the twist.

## MUSCLE BREAKERS.

Thou waf'd'st the skiff over the mountain height cliffs, an-saw'st the full orb'd moon, in whose efulgent light thou reef'd'st the haggled sails.

He was unamiable, disrespectful, formidable, unmanageable inextricable and pusillanimous.

## Lip and Tongue Exercise.

Peter Prinkle Prandle picked three pecks of prickly pears from three prickly prangly pear trees; if then Peter Prickle Prandle picked three pecks of prickly, prangly pears, from three prickly, prangly pear trees, where are the three pecks of prickly pears that Peter Prickle Prandle picked from three prickly prangly pear trees; success to the successful prickly prangly pear picker

R. (*With one trill of the tongue only.*)

The rough rock roars; round and round the rough rocks the ragged rascal ran.

## THE THISTLE SIFTER.

Theophilis Thistle, the successful thistle sifter, in sifting a sieve full of unsifted thistles, thrust three thousand thistles through the thick of his thumb; if then Theophilis Thistle, the successful thistle sifter, thrust three thousand thistles through the back of his thumb, see that thou, in sifting a sieve full of unsifted thistles dost not thrust three thousand thistles through the thick of thy thumb.









# THE KEY-NOTE.



ASA. L. M.

TENOR *Firm and vigorous.*



1 From all that dwell below the skies, Let the Cre - a - tor's praise a - rise ; Let the Redeem-er's name be sung, Thro' ev - ery land, by ev - ery tongue.

ALTO.

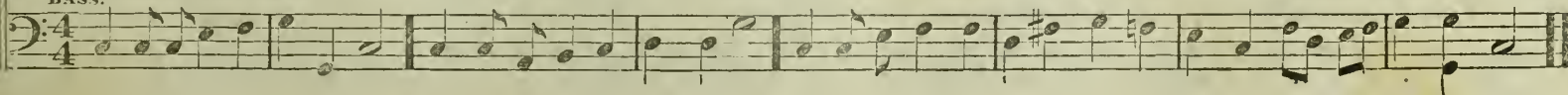


SOPRANO.



2 E - ter - nal are thy mer - cies, Lord ! E - ter - nal truth at - tends thy word ; Thy praise shall sound from shore, Till suns shall rise and set no more.

BASS.



Gentle—Legato

1 My God! per-mit me not to be A stran-ger to my-self and thee; A-midst a thousand thoughts I rove, Forgetful of my high-est love.

2 Why should my pas-sions mix with earth And thus debase my heavenly birth? Why should I cleave to things below, And let my God, my Saviour go?

3 Call me a-way from flesh and sense; One sovereign word can draw me thence; I would obey the voice divine. And all in-fe-rior joys re-sign.

## ALVOR. L. M.

*mp* Moderately Staccato.*cres.**f*

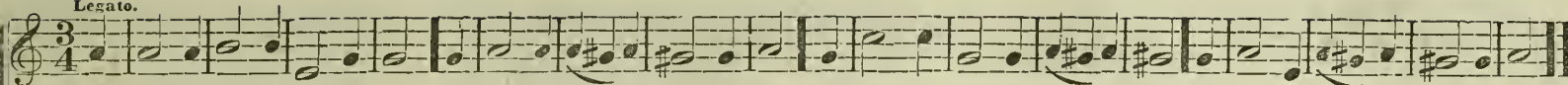
1 Bur-ied in sha-dows of the night, We lie, till Christ restores the light; Wisdom descends to heal the blind, And chase the shadows of the mind.

2 Our guilty souls are drowned in tears, Till his a-ton-ing blood appears; Then we awake from deep distress, And sing the Lord his righteousness.

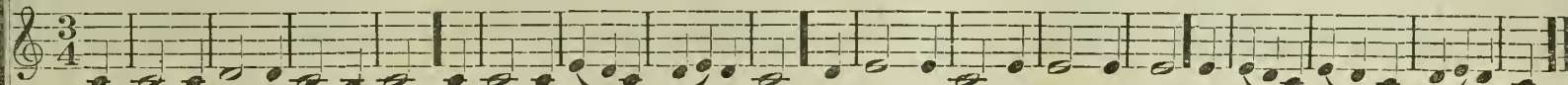
3 Je-sus beholds where Satan reigns, Binding his slaves in hea-vy chains; He sets the pris'ners free, and breaks The iron bondage from our necks.

4 Poor help-less worms in thee possess Grace, wisdom, power, and righteousness; Thon art our mighty All; and we Give our whole selves and all to thee.

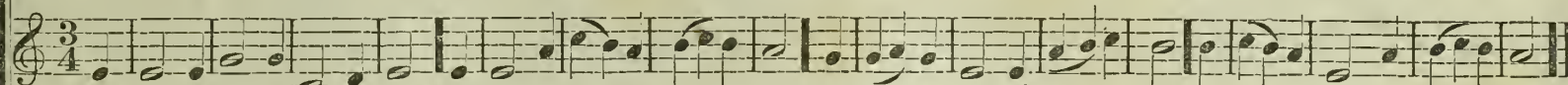
Legato.



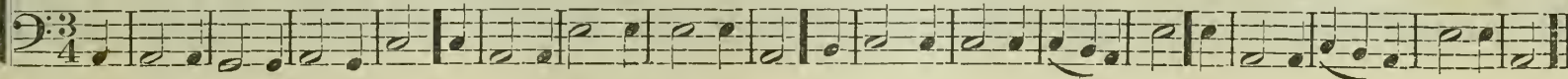
1 How blest the righteous when he dies; When sinks a weary soul to rest! How mild-ly beam the clos-ing eyes! How gently heaves th'expiring breast!  
 2 So fades a summer cloud a-way; So sinks a gale when storms are o'er So gent-ly shuts the eye of day; So dies a wave a-long the shore.



3 A ho-ly qui-et reigns around,—A calm which life nor death destroys; Nothing disturbs that peace profound, Which his unfettered soul en-joys.

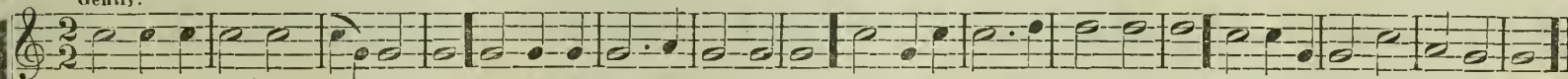


4 Farewell, conflicting hopes and fears! Where lights and shades alternate dwell: How bright th'unchanging morn appears! Farewell, inconstant world! farewell!



# ZEPHYR. L. M. (Choir and Congregational.) WM. B. BRADBURY. 1847.

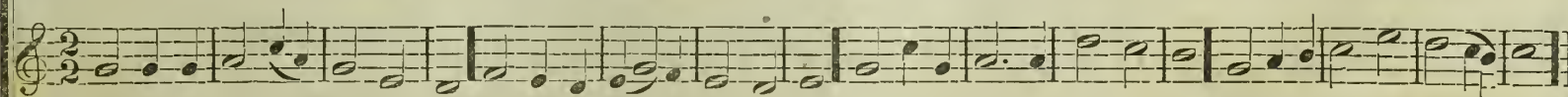
Gently.



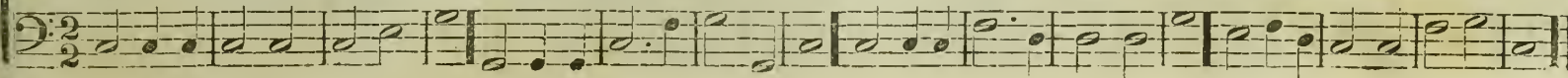
1st Hymn. Je-sus can make a dy-ing bed Feel soft as downy pil-lows are; While on his breast I lean my head, And breathe my life out sweetly there.



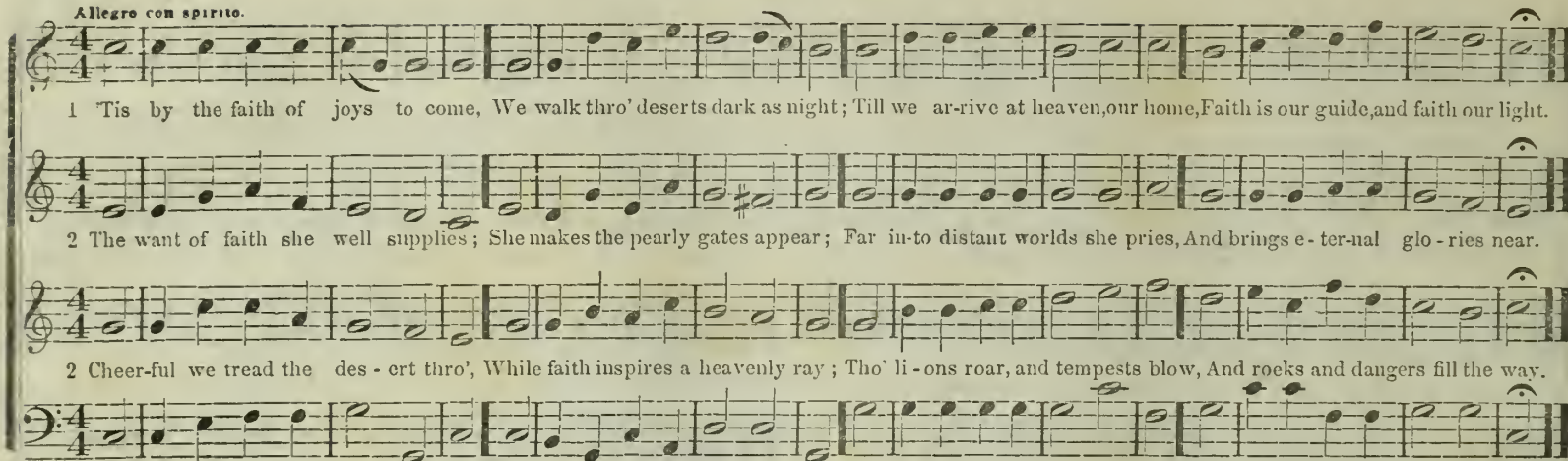
2d Hymn. Soft be the gent-ly breathing notes That sing the Saviour's dy-ing love; Soft as the evening ze-phyr floats, And soft as tuneful lyres a-bove.



2 Soft as the morn-ing dews descend, While warbling birds ex-ulting soar, So soft to our al-migh-ty Friend, Be every sigh our bosoms pour.





*Allegro con spirito.*


1 'Tis by the faith of joys to come, We walk thro' deserts dark as night; Till we ar-rive at heaven, our home, Faith is our guide, and faith our light.

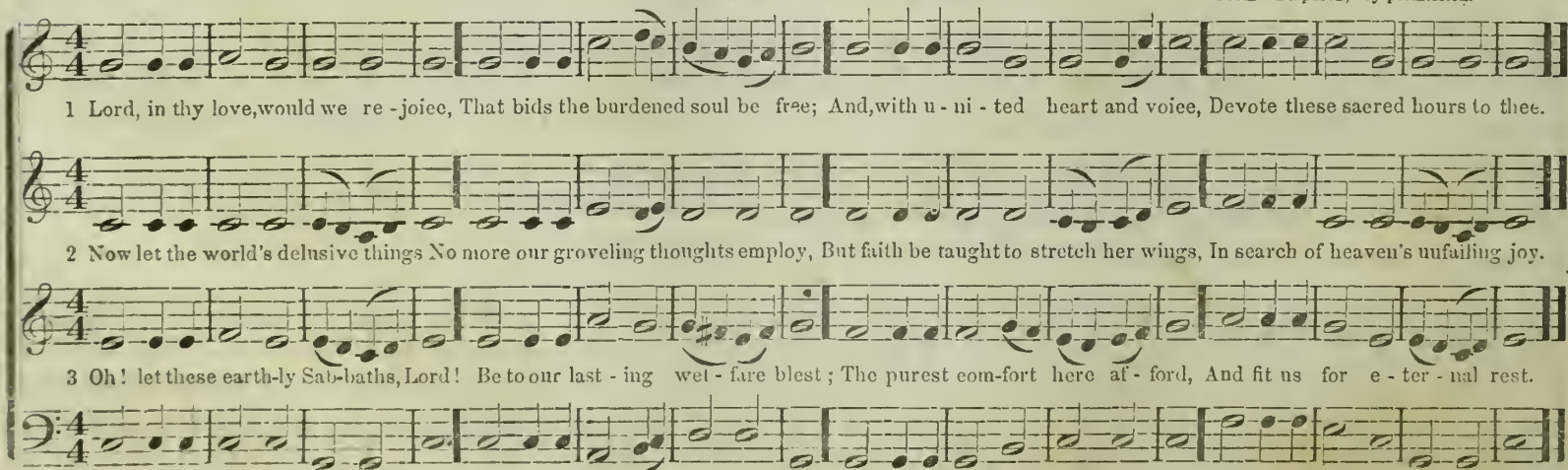
2 The want of faith she well supplies; She makes the pearly gates appear; Far in-to distant worlds she pries, And brings e-ter-nal glo-ries near.

2 Cheer-ful we tread the des-ert thro', While faith inspires a heavenly ray; Tho' li-ons roar, and tempests blow, And rocks and dangers fill the way.

## CHIMES. L. M.

GEO. F. ROOT.

From "Diapason," by permission.



1 Lord, in thy love, would we re-joice, That bids the burdened soul be free; And, with u-ni-ted heart and voice, Devote these sacred hours to thee.

2 Now let the world's delusive things No more our groveling thoughts employ, But faith be taught to stretch her wings, In search of heaven's unfailing joy.

3 Oh! let these earth-ly Sab-baths, Lord! Be to our last-ing wel-fare blest; The purest com-fort here af-ford, And fit us for e-ter-nal rest.

# VICTOR. L. M. Double.

\* 111

1st time.      END.      D.C.

1 { Rejoice ye saints, rejoice and praise The blessings of redeeming grace ; }  
 { Jesus, your ev-er-last-ing tower, Heeds not the angry [Omit. ....] } tempest's power. His love's a refuge ever nigh, His watchfulness as mountains high.  
 D.C.— His name's a rock which winds above, And waves below can [Omit. ....] never more.

END.      D.C.

2 { While all things change, He changes not, He ne'er forgets, tho' oft forgot. }  
 { His love's unchangeably the same, And as enduring [Omit. ....] } as his name. Rejoice, ye saints, rejoice and praise The blessings of his wondrous grace;  
 D.C.— Jesus your everlasting tower Can bear unmoved the [Omit. ....] tempest's power.

# SHENLY. L. M.

Distinct.

1 Lord ! I am thine, en-tire-ly thine, Purchased and saved by blood divine ; With full consent thine I would be, And own thy sovereign right in me.

2 Grant me, in mer-cy, now a place, Among the chil-dren of thy grace,—A wretched sinner, lost to God, But ransomed by Im-manu-el's blood.

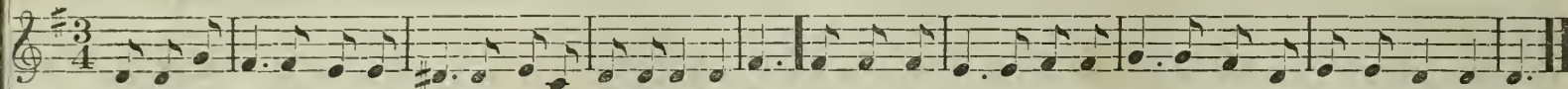
3 Thee, my new mas-ter, now I call, And con-se-crate to thee my all ; Lord ! let me live and die to thee,—Be thine thro' all e-ter-ni-ty.



Recitandc



- 1 Prayer may be sweet in cottage homes, Where sire and child devoutly kneel, While thro' the open casement nigh The vernal blossoms fragrant steal.  
 2 Prayer may be sweet in stately halls, Where heart with kindred heart is blent, And upward to th'eternal throne, The hymn of praise melodious sent.



- 3 But he who fain would know how warm The soul's appeal to God may be, From friends and native land should turn A wan-der-er on the faithless sea;—

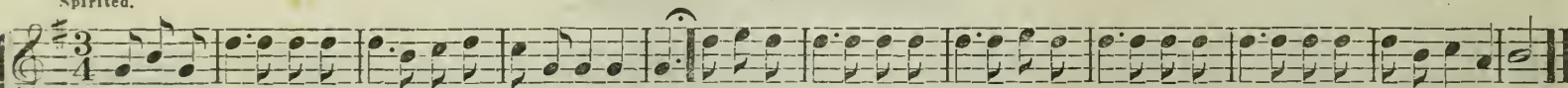


- 4 Should hear its deep, imploring tone Rise heavenward o'er the foaming surge, When billows toss the fragile bark, And fearful blasts the conflict urge.



## POTOMAC. L. M.

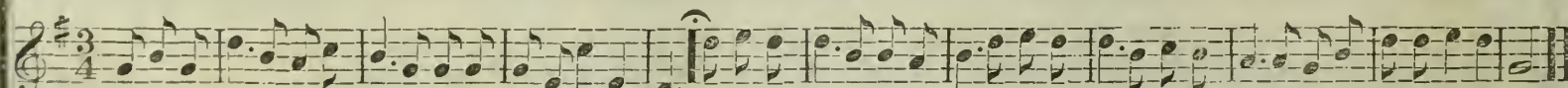
Spirited.



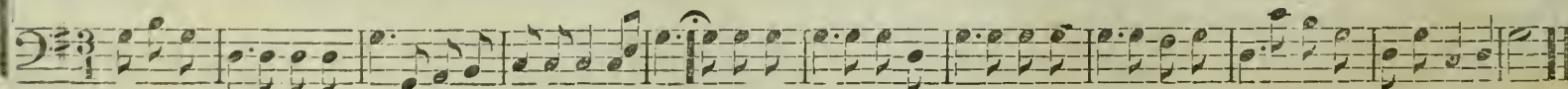
- 1 Awake, our souls! away our fears! Let every trembling thought be gone; Awake—and run the heavenly race, And put a cheerful courage on, And put a cheerful, &c.



- 2 True.—'tis a strait and thorny road, And mortal spirits tire and faint; But they forget the mighty God, Who feeds the strength of every saint, Who feeds the strength, &c.



- 3 The mighty God, whose matchless power Is ever new and ever young, And firm endures while endless years Their everlasting circles run, Their everlasting circles run.





ROSE VALLEY. L. M. Double, or 6 lines.

113

Arranged from the GERMAN.

1 { The Lord my pasture shall prepare, And feed me with a shepherd's care ; }  
 { His presence shall my wants supply And guard me with a watchful eye ; } My noon-day walks he will attend, And all my mid-night hours defend.

2 { When in the sul - try glebe I faint, Or on the thirsty mountains pant, }  
 { To fertile vales and dewy meads, My weary, wan-dering steps he leads ; } Where peaceful rivers, soft and slow, Amid the verdant landscape flow.

My noon-day walks he will at-tend, And all my mid-night hours de-fend.

Where peaceful riv-ers, soft and slow, A-mid the ver-dant landscape flow.

3 Though in a bare and rugged way,  
Through devious, lonely wilds I stray,  
Thy presence shall my pains beguile ;  
The barren wilderness shall smile,  
With sudden greens and herbage crowned,  
And streams shall murmur all around.

4 Though in the paths of death I tread,  
With gloomy horrors overspread,  
My steadfast heart shall fear no ill,  
For thou, O Lord ! art with me still ;  
Thy friendly rod shall give me aid,  
And guide me through the dreadful shade

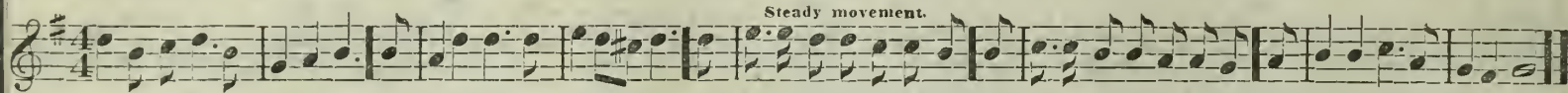
With energy.



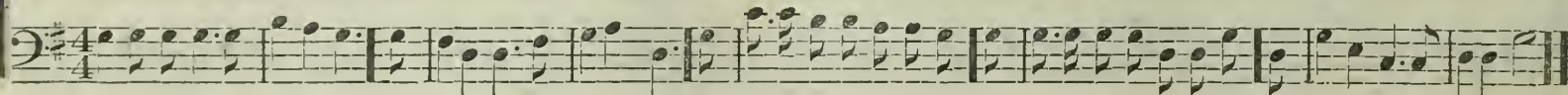
1 Praise, everlasting praise be paid To him who earth's foundation laid ; Praise to the God, whose strong decrees Sway the creation, as he please, Sway the creation, as he please  
 2 Praise to the goodness of the Lord, Who rules his people by his word ; And there, as strong as his decrees, He sets his kindest promises, He sets his kindest prom-ises.



3 O ! for a strong, a lasting faith, To credit what the Almighty saith ; T'embrace the message of his Son, And call the joys of heaven our own, And call the joys of heaven, &c.

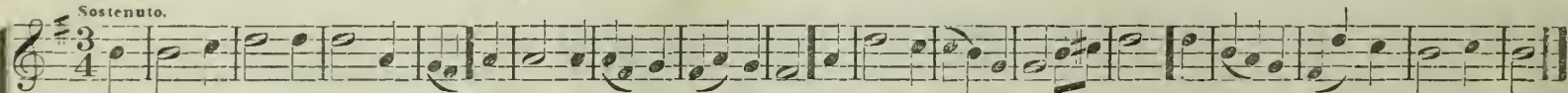


4 Then, should the earth's old pillars shake, And all the wheels of nature break, Our steady souls shall fear no more, Than solid rocks when billows roar, Than solid rocks, &c.

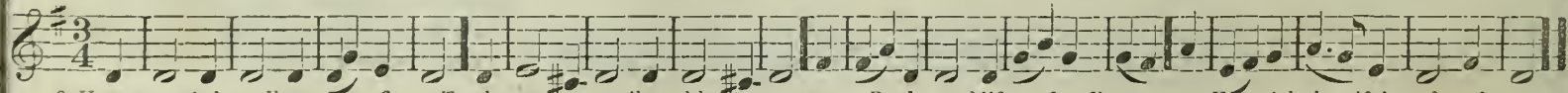


# WATERVILLE. L. M. or L. M. 6 lines. [Newly arranged.] Arranged from MOZART.

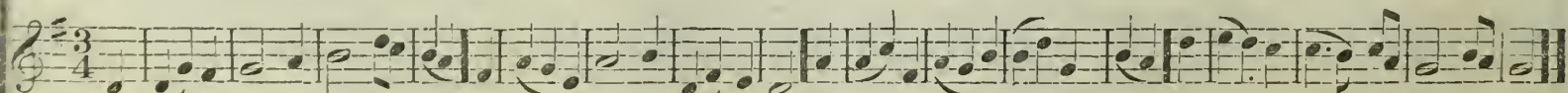
Sostenuto.



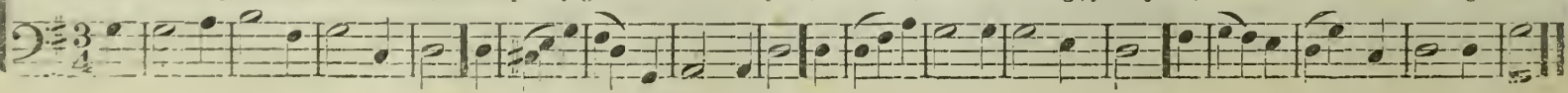
1 Come, weary souls ! with sin distressed, Come, and accept the promised rest ; The Saviour's gracious call o - bey, And cast your gloomy fears a - way.



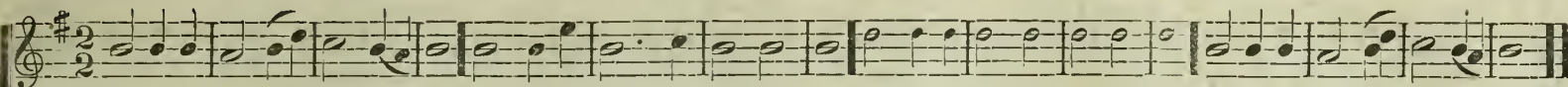
2 Here mercy's boundless ocean flows, To cleanse your guilt and heal your woes ; Pardon and life, and endless peace ; How rich the gift, how free the grace.



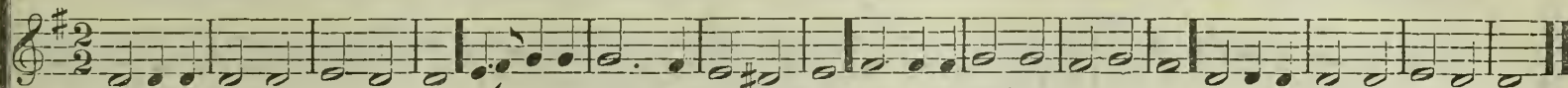
3 Lord ! we accept, with thankful heart, The hope thy gracious words impart ; We come, with trembling ; yet rejoice, And bless the kind in-vi-ting voice



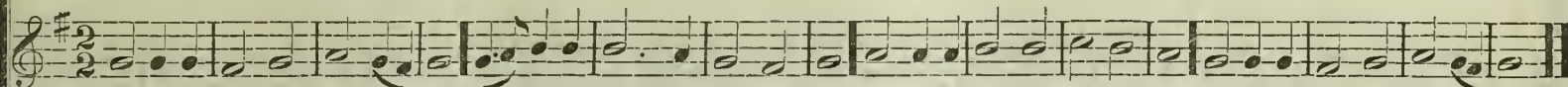




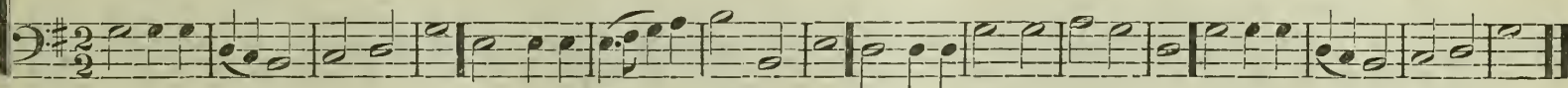
1 Jesus, and shall it ev - er be— A mortal man ashamed of thee! Ashamed of thee, whom angels praise, Whose glories shine thro' endless days!



2 Ashamed of Jesus! that dear Friend On whom my hopes of heaven depend! No! when I blush be this my shame,—That I no more re - vere his name.



3 Ashamed of Je - sus! yes, I may, When I've no guilt to wash a-way, No tear to wipe, no good to crave, No fears to quell, no soul to save.

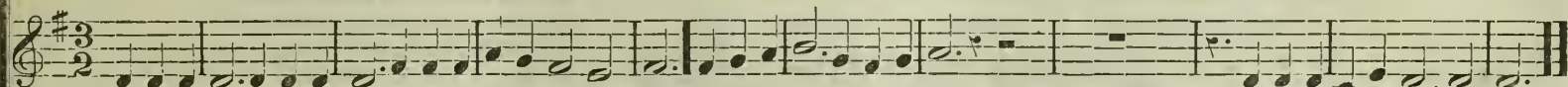


LURAY. L. M.

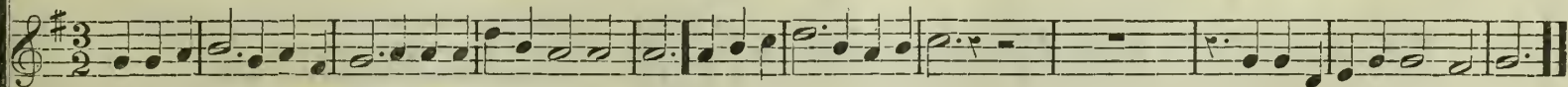
Arranged from a MS. of  
W. J. H.



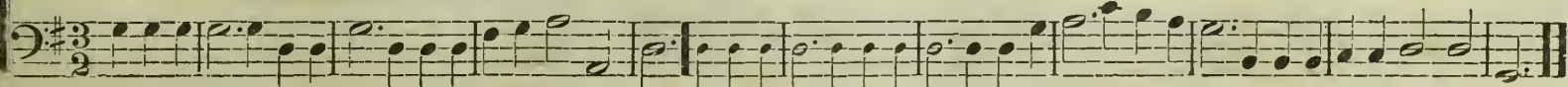
1 Come, weary souls! with sin distressed, Come, and accept the promised rest; The Savior's gracious call obey, And cast your gloomy fears away, And cast your gloomy fears away.



2 Here, mercy's boundless ocean flows, To cleanse your guilt and heal your woes; Pardon and life, and endless peace; How rich the gift, how free the grace! How rich the gift, &c.

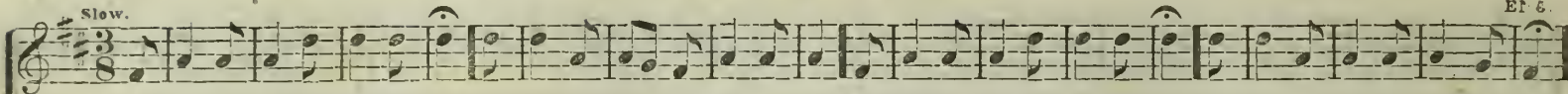


3 Lord! we accept with thankful heart, The hope thy gracious words impart; We come with trembling; yet rejoice, And bless the kind inviting voice, And bless the kind, &c.

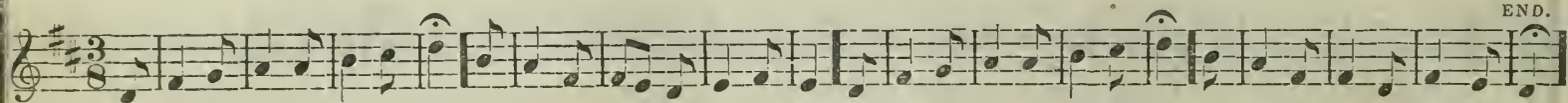




Slow.

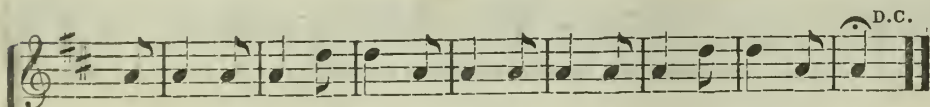
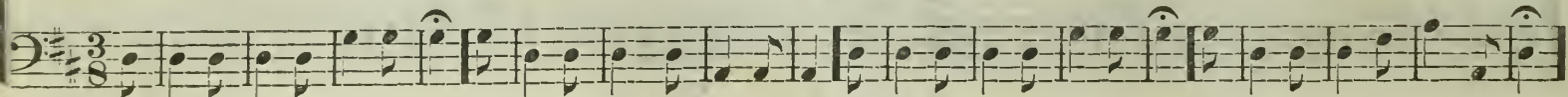


1 Sweet hour of prayer! sweet hour of prayer! That calls me from a world of care, And bids me at my Father's throne Make all my wants and wishes known:



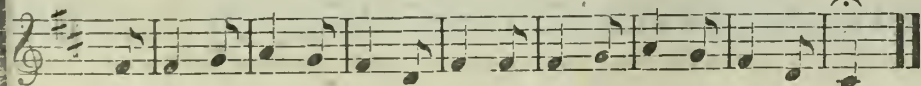
END.

D. C.—And oft escaped the tempter's snare By thy return, sweet hour of prayer, And oft escaped the tempter's snare By thy return, sweet hour of prayer.

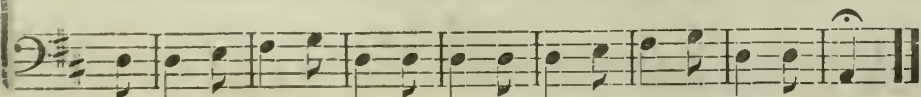


D.C.

In sea-sons of dis-tress and grief, My soul has of-ten found re-lief;



D.C.



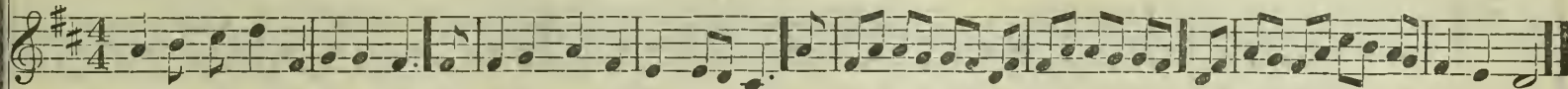
2 Sweet hour of prayer! sweet hour of prayer!  
Thy wings shall my petition bear,  
To him whose truth and faithfulness,  
Engage the waiting soul to bless;  
And since he bids me seek his face,  
Believe his word, and trust his grace,  
||: I'll cast on him my every care,  
And wait for thee, sweet hour of prayer! :||

3 Sweet hour of prayer! sweet hour of prayer!  
May I thy consolation share;  
Fill, from Mount Pisgah's lofty height,  
I view my home, and take my flight:  
This robe of flesh I'll drop, and rise  
To seize the everlasting prize;  
||: And shout, while passing through the air,  
Farewell, farewell, sweet hour of prayer. :||

With spirit and energy—Maestoso.



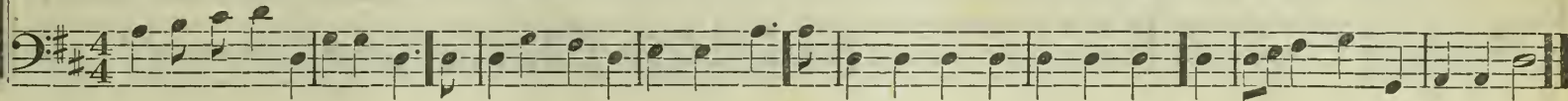
- 1 Servants of God! in joyful lays, Sing ye the Lord Jehovah's praise; His glo-rious name let all a-dore, From age to age, for ev - er-more.  
2 Blest be that name, supremely blest, From the sun's rising to its rest: Above the heavens his power is known; Thro' all the earth his goodness shown.



- 3 Who is like God? so great, so high, He bows himself to view the sky; And yet, with con - de-scend-ing grace, Looks down up - on the human race.



- 4 He hears the uncomplaining moan Of those, who sit and weep alone; He lifts the mourner from the dust, And saves the poor in him who trust.



SEYMOUR. L. M.

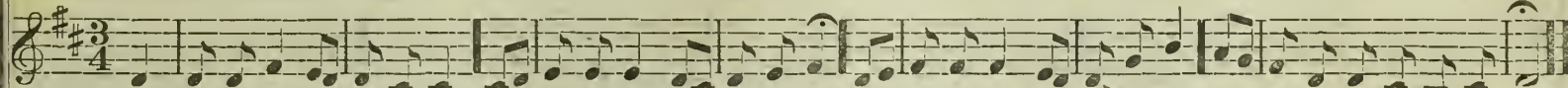
WM. B. BRADBURY.

Tenderly.

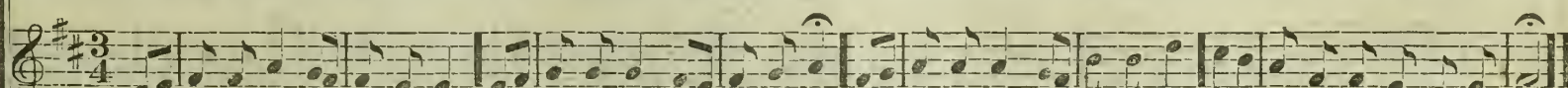
Ritard.



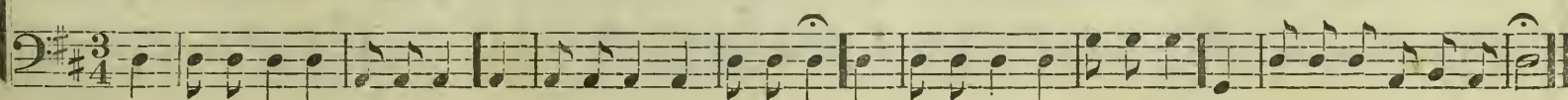
- 1 With broken heart and contrite sigh, A trem-bling sin - ner, Lord, I cry; Thy pardoning grace is rich and free; O God, be mer-ci - ful to me!



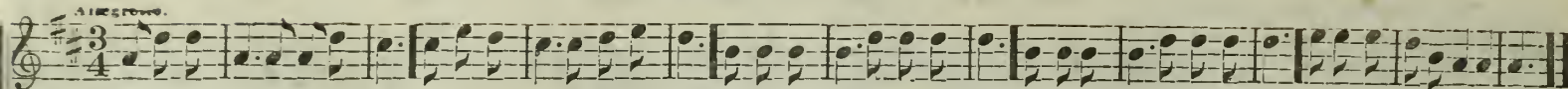
- 2 I smite upon my troubled breast, With deep and conscious guilt oppressed; Christ and his cross my only plea; O God, be mer-ci - ful to me!



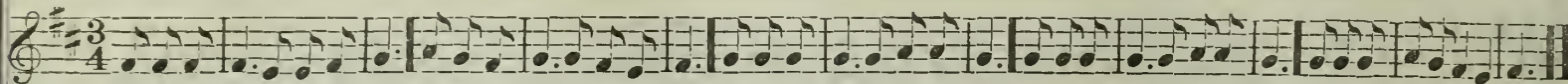
- 3 Far off I stand with tearful eyes, Nor dare uplift them to the skies; But thou dost all my anguish see; O God, be mer-ci - ful to me!



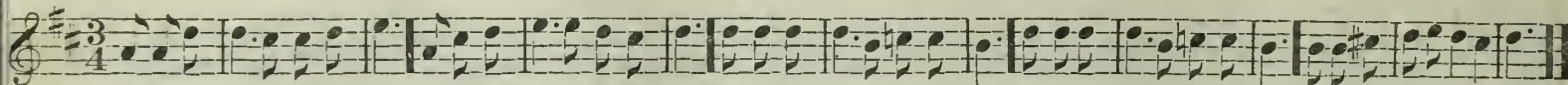




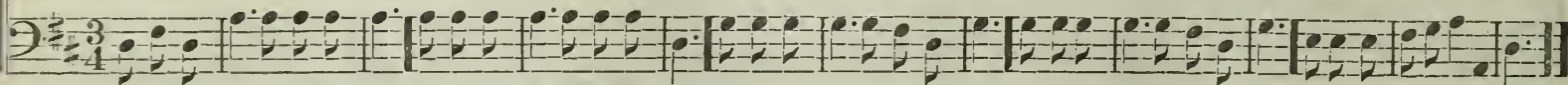
1 Loud hallelujahs to the Lord, From distant worlds where creatures dwell! Let heaven begin the solemn word, And sound it dreadful down to hell, And sound it, &c.



2 Wide as his vast dominion lies, Make the Creator's name be known: Loud as his thunder, shout his praise, And sound it lofty, as his throne, And sound it lofty as, &c.

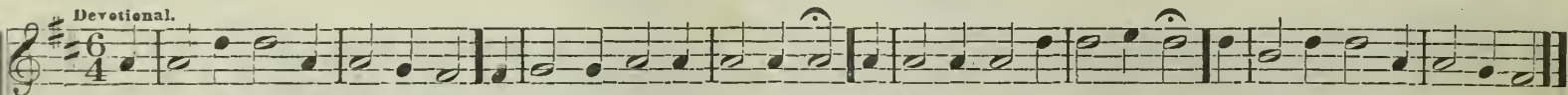


3 Jehovah—'tis a glorious word; Oh! may it dwell on every tongue; But saints, who best have known the Lord, Are bound to raise the noblest song, Are bound, &c.

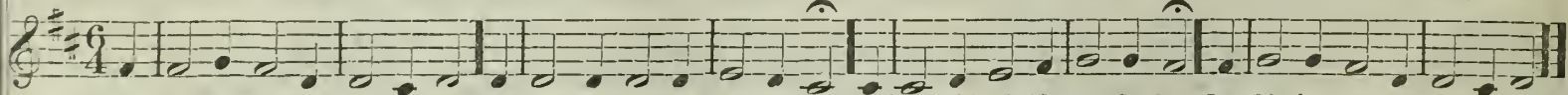


## TURONI. L. M.

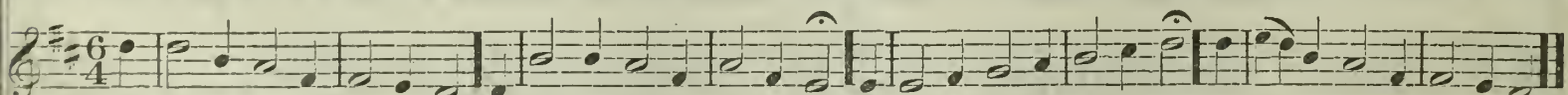
WM. B. BRADBURY.



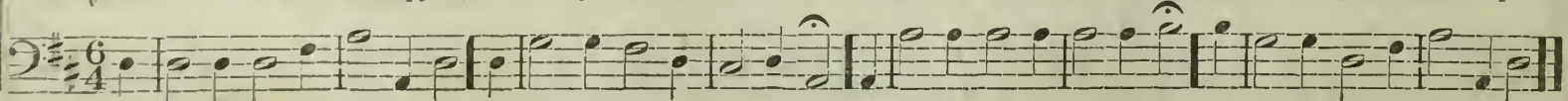
1 How sweet to leave the world awhile, And seek the presence of our Lord! Dear Saviour! on thy people smile, And come, accord-ing to thy word.



2 From bu - sy scenes we now retreat, That we may here converse with thee; Ah! Lord! behold us at thy feet; Let this the "gate of heaven" be.



3 "Chief of ten thousand!" now appear, That we by faith may see thy face: Oh! speak, that we thy voice may hear, And let thy presence fill this place.





# ABERDEEN. L. M.

WILHELM. 119

*Ardent and earnest,  $mp$*  *cres.* *cres.* *dim.*

1 My God, whene'er my longing heart Its grateful trib-ute would im - part, In vain my boldest thoughts arise, I sink to earth, and lose the skies.

1 My God, whene'er my longing heart Its grateful trib-ute would im - part, In vain my boldest thoughts arise, I sink to earth, and lose the skies.

# ALBRETTO. L. M.

*mf* *cres.* *f*

2 Thy name inspires the harps above, With harmony, and praise, and love ; That grace which tunes th'immortal strings, Looks kindly down on mortal things.

3 Oh ! let thy grace guide every song, And fill my heart and tune my tongue ; Then shall the strain harmonious flow, And heaven's sweet work begin below.

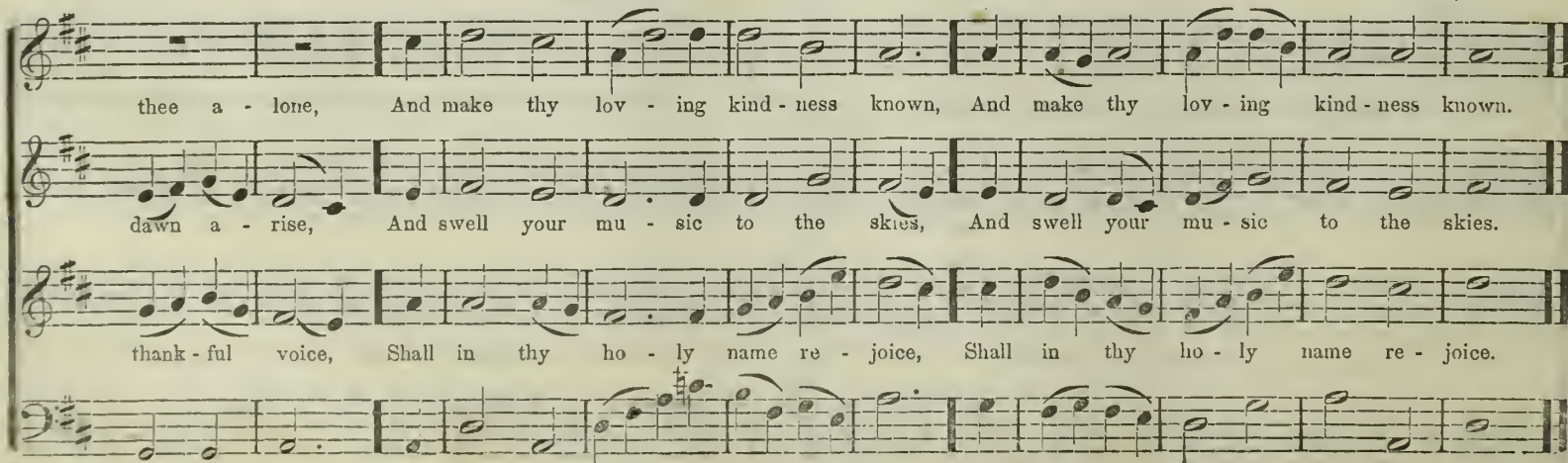
Firm and strong.



1 My heart is fixed on thee, my God, Thy sa - cred truth I'll spread a - broad; My soul shall rest on

2 A - wake my glo - ry—wake my lyre, To songs of praise my tongue in - spire; With morning's ear - liest

3 With those who in thy grace a - bound, I'll spread thy fame the earth a - round; Till eve - ry land, with

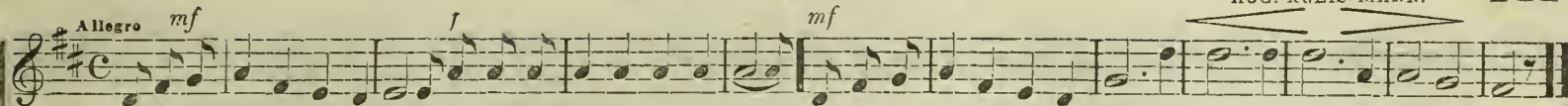


thee a - lone, And make thy lov - ing kind - ness known, And make thy lov - ing kind - ness known.

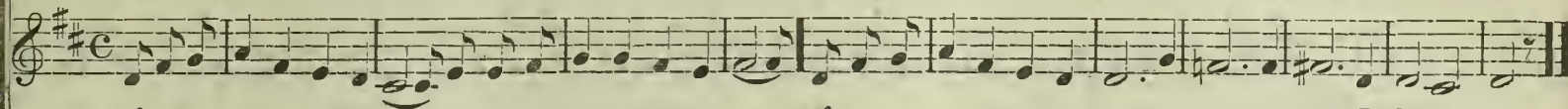
dawn a - rise, And swell your mu - sic to the skies, And swell your mu - sic to the skies.

thank - ful voice, Shall in thy ho - ly name re - joice, Shall in thy ho - ly name re - joice.

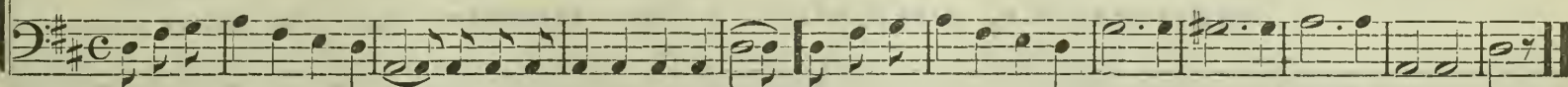




1 From all that dwell below the skies, Let the Creator's praise arise; Let the Redeemer's name be sung, Through every land, by every tongue.



2 Eternal are thy mercies, Lord! Eter-nal truth attends thy word; Thy praise shall sound from shore to shore, Till suns shall rise and set no more.



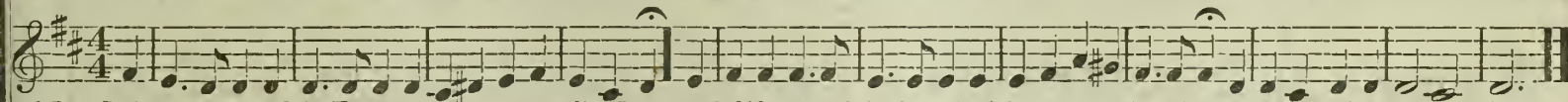
## SWEETZER. L. M.

F. MENDELSSOHN BARTHOLDY.

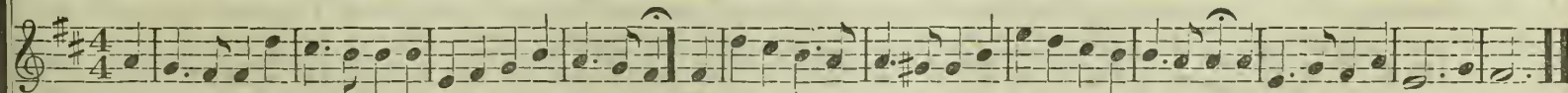


1 Why droops my soul, with grief oppress'd? Whence these wild tumults in my breast? Is there no balm to heal my wound? No kind physician to be found? No kind, &c.

2 Raise to the cross thy tearful eyes; Behold the Prince of glory dies! He dies extended on the tree, And sheds a sovereign balm for thee, And sheds a sovereign balm, &c.



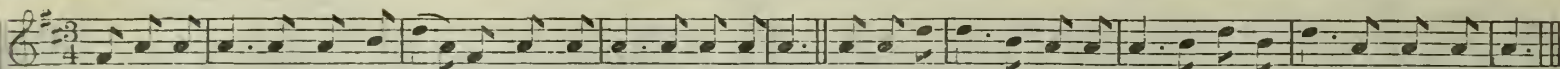
3 Dear Saviour, at thy feet I lie, Here to receive a cure, or die; But grace forbids that painful fear—Almighty grace, which triumphs here, Almighty grace, which, &c.



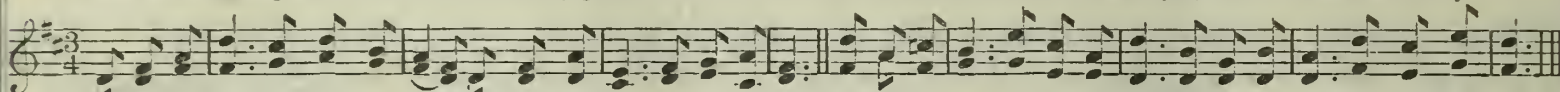
4 Exult, my soul, with holy joy; Hosannas be thy blest em-ploy, Sal-va-tion thine eternal theme, And swell the song with Jesus' name, And swell the song with, &c.



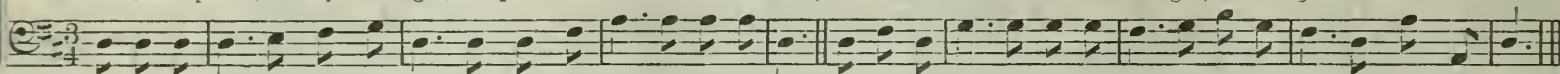




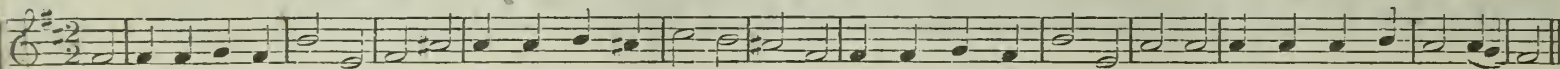
1 O praise the Lord, all liv - ing things. Praise him, the giver of all good; All blessing from his bounty springs, And he deserves our grat - i - tude.  
2 Praise him for loving kind-ness shown, For ho - ly guidance, constant care; His wisdom thro' the world is known, His tender mercies eve - ry-where.



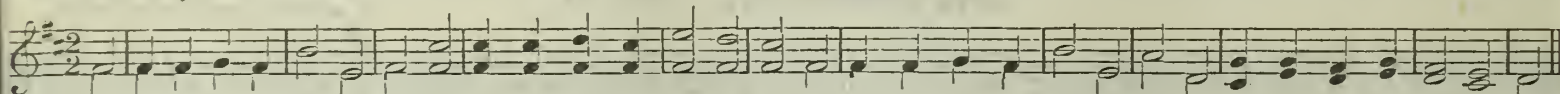
3 We praise and bless his glorious grace, Thro' Christ the Lord so freely given, By which the ho - ly way we trace, That safely leads to peace in heaven.  
4 Praise, ever praise, for hope so bright, For prom - is - es so sweet and true; For faith that soon shall turn to sight, And the glad home and rest in view.



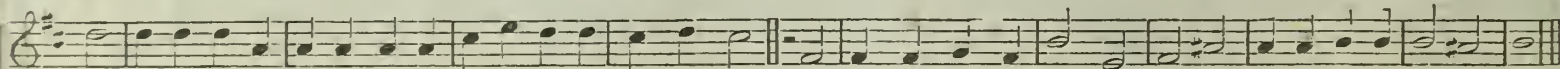
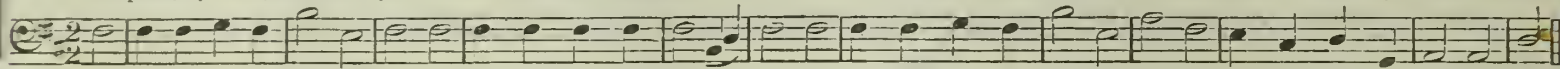
### METRICAL CHANT. L. M. Double. Written for this work by Dr. T. HASTINGS.



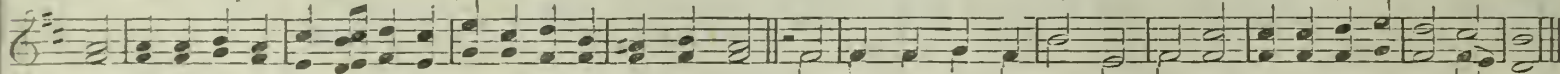
1 Here at thy cross, in-car-nate God! I lay my soul beneath thy love.—Beneath the droppings of thy blood, Je-sus!—nor shall it e'er remove.



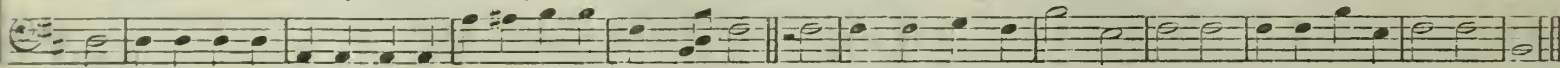
3 But speak, my Lord, and calm my fear; Am I not safe beneath thy shade? Thy vengeance will not strike me here, Nor Satan dare my soul in - vade.

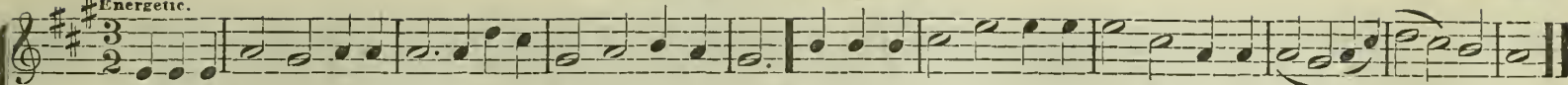


2 Should worlds conspire to drive me hence, Moveless and firm this heart should lie; Resolv'd.—for that's my last defence,—If I must per-ish, here to die.

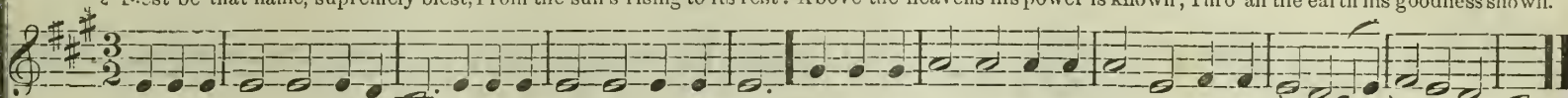


4 Yes, I'm secure beneath thy blood, And all my foes shall lose their aim; Ho - san - na to my Sa-viour God, And my best honors to his name!

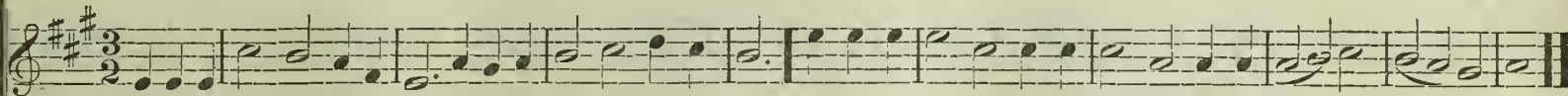


*Energetic.*

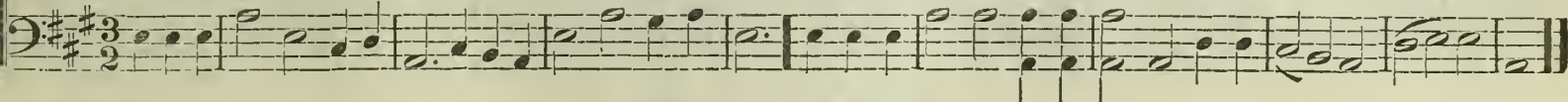
1 Servants of God! in joyful lays, Sing ye the Lord Jehovah's praise; His glorious name let all adore, From age to age, for ev - er - more.  
 2 Best be that name, supremely blest, From the sun's rising to its rest: Above the heavens his power is known; Thro' all the earth his goodness shown.



3 Who is like God?—so great, so high, He bows himself to view the sky; And yet, with condescending grace, Looks down upon the hu - man race.

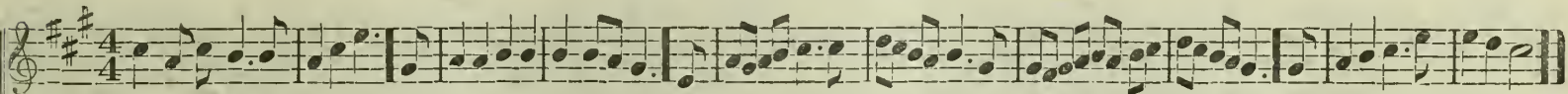


4 He hears the uncomplaining moan Of those, who sit and weep alone; He lifts the mourner from the dust, And saves the poor in him who trust.



## EDAR. L. M.

\*



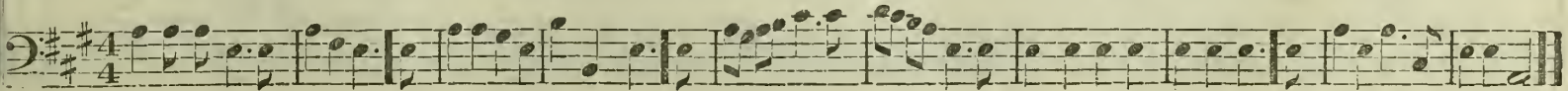
1 Jesus, the Lord, ascends on high; He reigns in glory o'er the sky: Let all the earth its offerings bring, Exalt his name, proclaim him King, Exalt his name, proclaim, &c.



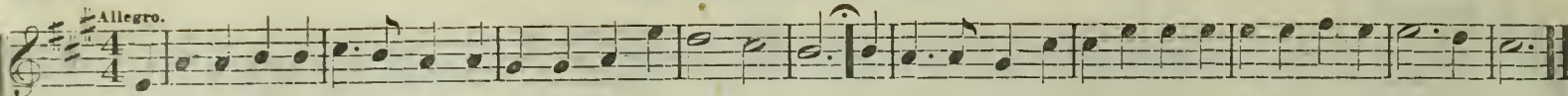
2 Wide, thro' the world, he spreads his way, And bids the heathen lands obey, His church, with willing offerings, greet, And bend submissive at her feet, And bend, &c.



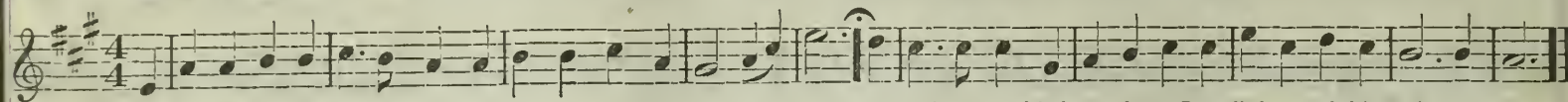
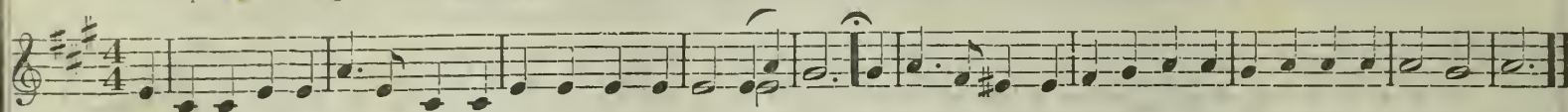
3 His reign the heathen lands shall own; His holiness secures his throne: And earthly princes gather round, Where Christ, the mighty God, is found, Where Christ, &c.



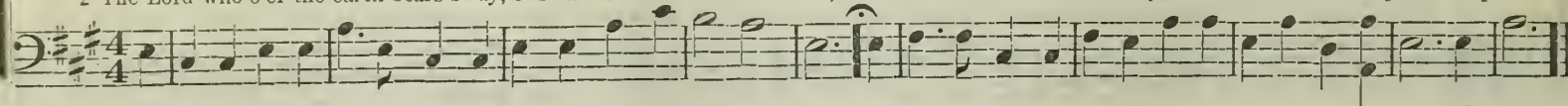




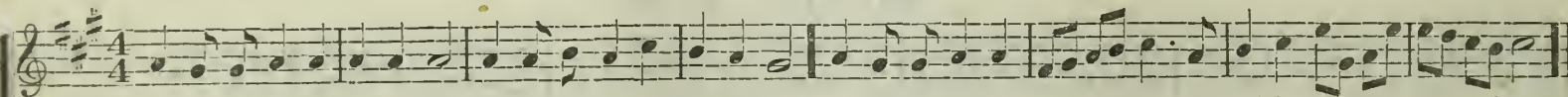
1 The trumpet swells along the sky, We hear the joy-ful, sol-enn sound; The righteous God ascends on high, And shouts of gladness echo round.



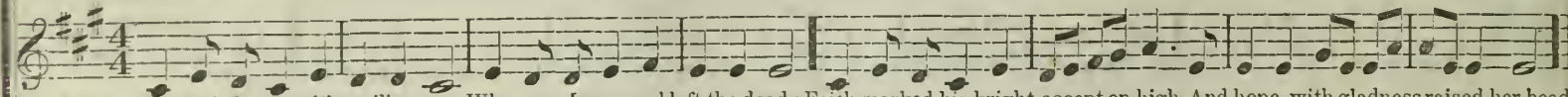
2 The Lord who o'er the earth bears sway, Sits on his throne of ho-li-ness; The heathen now his laws obey; Let all the earth his praise ex-press.



## ORAL. L. M.



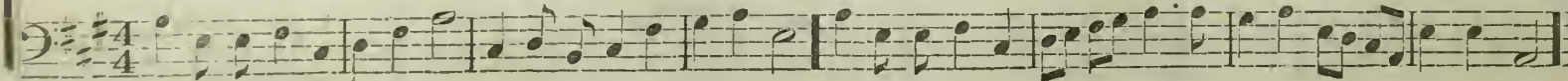
1 Hail! morning known among the blest.—Morning of hope, and joy, and love,—Of heavenly peace, and ho-ly rest, Pledge of the end-less rest a-bove.  
2 Blest be the Father of our Lord, Who, from the dead, hath brought his Son; Hope to the lost was then restored, And everlast-ing glo-ry won.



3 Mercy looked down, with smiling eye, When our Immanuel left the dead; Faith marked his bright ascent on high, And hope, with gladness raised her head

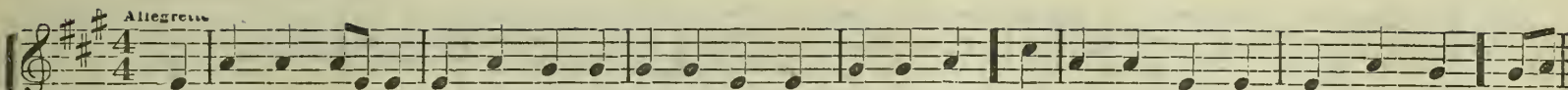


4 De-scend, O Spi-rit of the Lord! Thy fire to eve-ry bo-som bring; Then shall our ardent hearts accord, And teach his lips God's praise to sing.

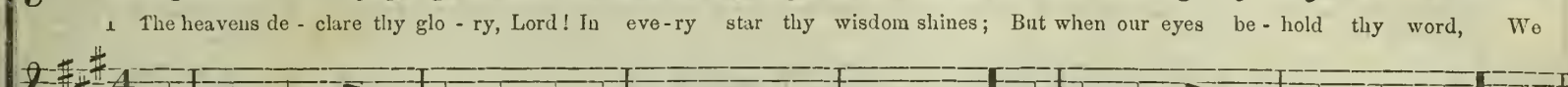




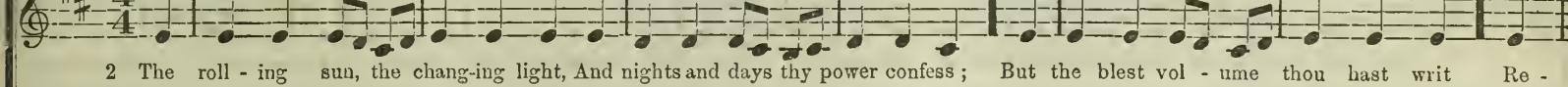
*Allegretto*




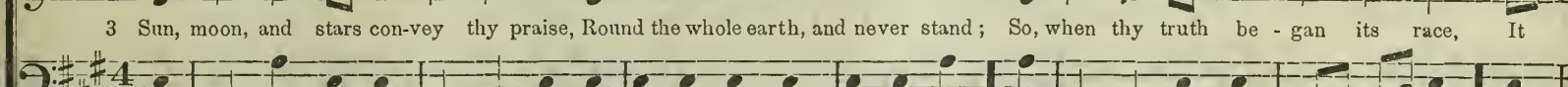
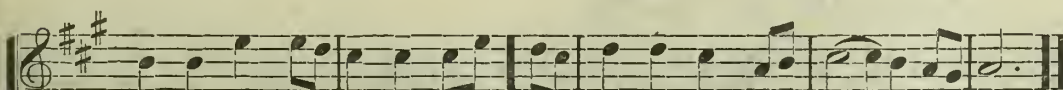
1 The heavens de - clare thy glo - ry, Lord ! In eve - ry star thy wisdom shines ; But when our eyes be - hold thy word, We



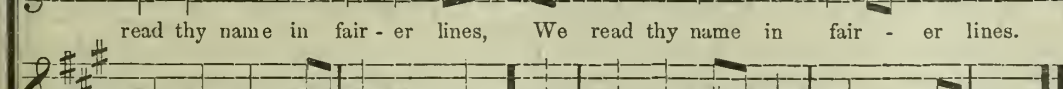
2 The roll - ing sun, the chang - ing light, And nights and days thy power confess ; But the blest vol - ume thou hast writ Re -



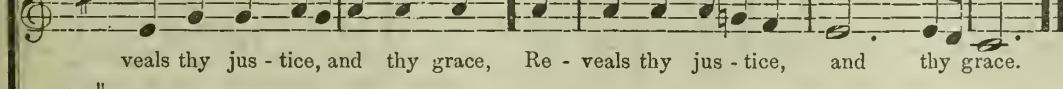
3 Sun, moon, and stars con - vey thy praise, Round the whole earth, and never stand ; So, when thy truth be - gan its race, It


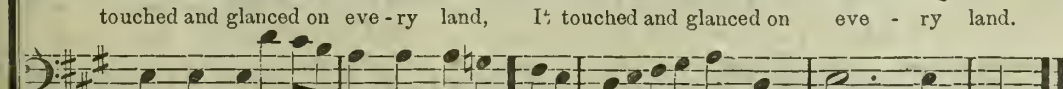
read thy name in fair - er lines, We read thy name in fair - er lines.



veals thy jus - tice, and thy grace, Re - veals thy jus - tice, and thy grace.



touched and glanced on eve - ry land, It touched and glanced on eve - ry land.

4.  
Nor shall thy spreading gospel rest,  
Till through the world thy truth has run ;  
Till Christ has all the nations blest,  
That see the light, or feel the sun.

5.  
Great Sun of righteousness ! arise ;  
Bless the dark world with heavenly light ;  
Thy gospel makes the simple wise,  
Thy laws are pure, thy judgments right.

6.  
Thy noblest wonders here we view,  
In souls renewed, and sins forgiven :  
Lord ! cleanse my sins, my soul renew,  
And make thy word my guide to heaven

*Moderato.*

1 Where shall we go to seek, and find, A hab - it - a - tion for our God?—A dwelling for th'eternal mind, Among the sons of flesh and blood?  
 2 The God of Ja - cob chose the hill Of Zi - on, for his an - cient rest; And Zion is his dwelling still; His church is with his presence blest.

3 "Here will I fix my gracious throne, And reign for ever," saith the Lord; "Here shall my power and love be known, And blessing shall attend my word.

4 "The saints, un - a - ble to con - tain Their inward joy, shall shout and sing; The Son of David here shall reign, And Zion triumph in her King."

## ALCORA. L. M.

*Sostenuto.*

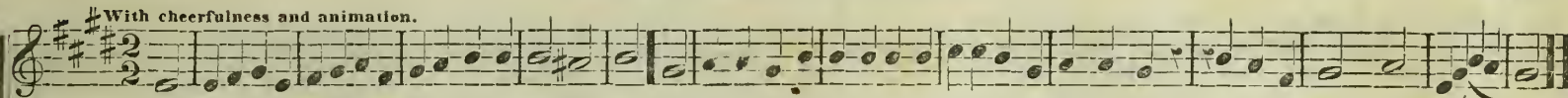
1 The Lord,—how wondrous are his ways! How firm his truth, how large his grace! He takes his mercy for his throne; And thence he makes his glories known.

2 Not half so high, his power hath spread The starry heavens, above our head, As his rich love exceeds our praise,— Exceeds the highest hopes we raise.

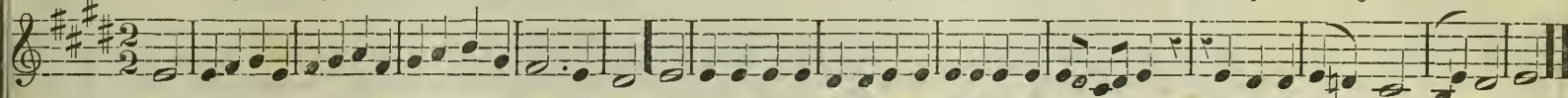
3 But his e - ter - nal love is sure; To all the saints it shall endure: From age to age, his truth shall reign; Nor children's children hope in vain.



With cheerfulness and animation.



1 Sweet is the work, my God! my King! To praise thy name, give thanks and sing; To show thy love by morning light, and talk of all thy truth at night, And talk of all, &c.



2 Sweet is the day of sacred rest. No mortal care shall seize my breast; Oh! may my heart in tune be found, Like David's harp of solemn sound, Like David's harp, &c.



3 My heart shall triumph in my Lord, And bless his works, and bless his word; Thy works of grace,—how bright they shine! How deep thy counsels! how divine! How deep, &c.

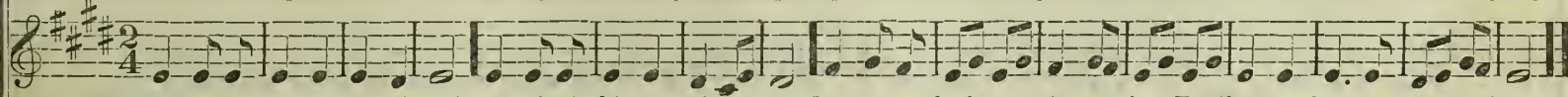


## ENWOOD. L. M.

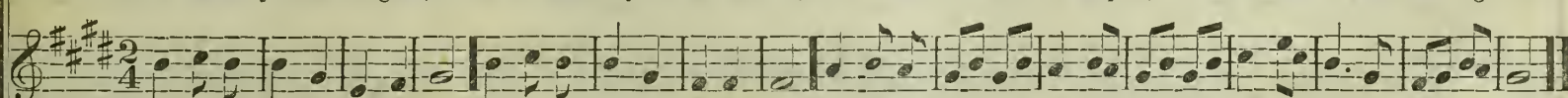
Slowly, softly.



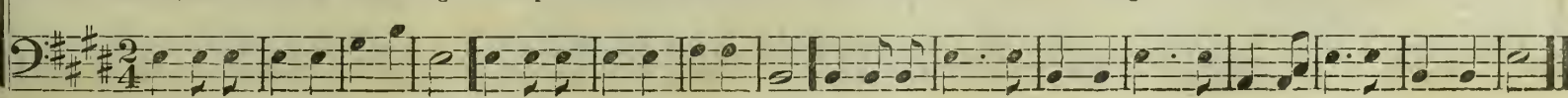
1 There is a region lovelier far Than sages tell or poets sing, Brighter than noonday glories are, And softer than the tints of spring.



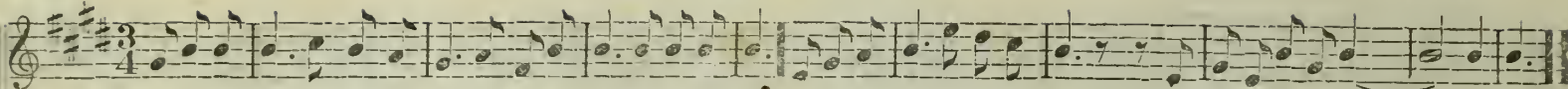
2 It is not fanned by summer's gale; 'Tis not refreshed by vernal showers; It never needs the moonbeam pale,—For there are known no evening hours.



3 No; for that world is ever bright With purest radiance all its own: The streams of uncreated light Flow round it from th' eternal throne.



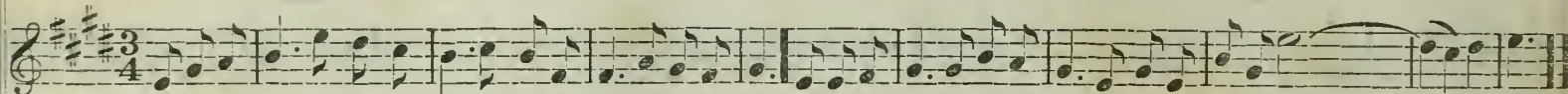




1 Oh! happy day, that fixed my choice On thee, my saviour, and my God! We'll may this glowing heart rejoice, And tell its raptures all.....abroad.  
2 Oh! happy bond, that seals my vows To him who merits all my love! Let cheerful anthems fill the house, While to his altar now..... I move.



3 'Tis done—the great transaction's done; I am my Lord's, and he is mine; He drew me, and I followed on, Rejoiced to own the call.....divine.



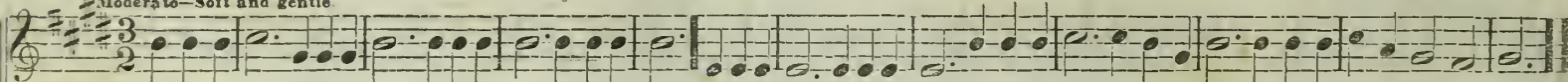
4 Now rest, my long-divided heart! Fixed on this blissful centre, rest; Here have I found a nobler part, Here heavenly pleasures fill.....my breast.



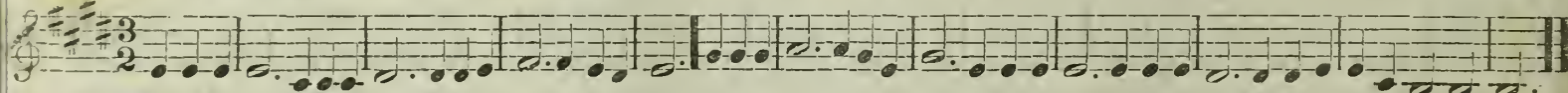
## BACA. L. M.

WM. B. BRADBURY.  
From THE JUBILEE.

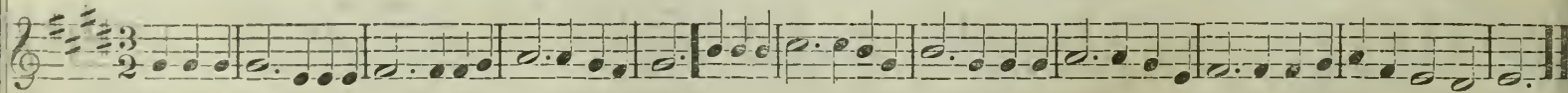
*Moderato—Soft and gentle*



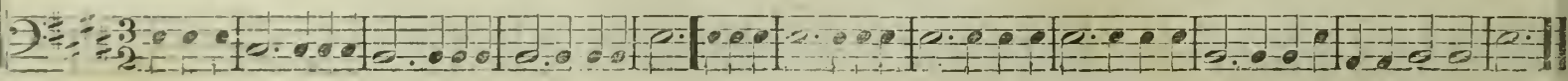
1 We all, O Lord, have gone astray, And wandered from thy heavenly way: The wilds of sin our feet have trod, Far from the paths of thee our God, Far from the paths, &c.



2 Hear us, great Shepherd of thy sheep! Our wanderings heal, our footsteps keep: We seek thy sheltering fold again; Nor shall we seek thee, Lord, in vain, Nor shall we seek, &c.

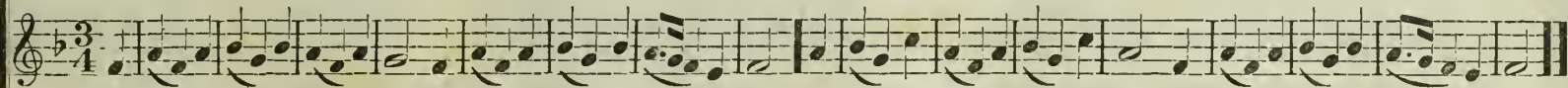
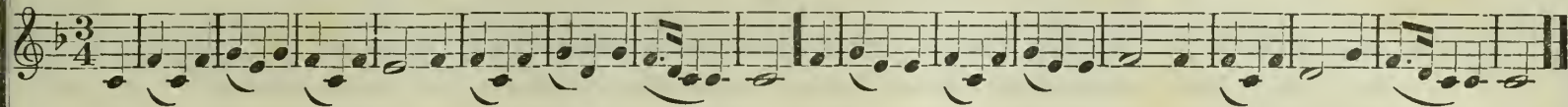


2 Teach us to know and love thy way; And grant, to life's remotest day, By thine unerring guidance led, Our willing feet thy paths to tread, Our willing feet thy paths, &c.





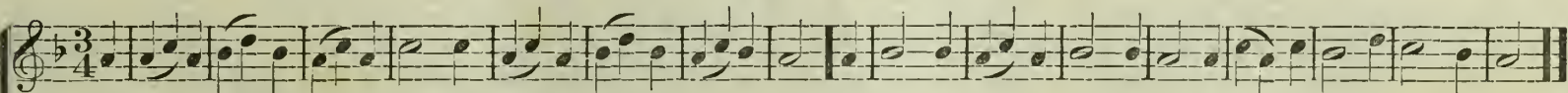
1 Come, weary souls! with sin distressed, Come, and accept the promised rest; The Saviour's gracious call obey, And cast your gloomy fears a - way.



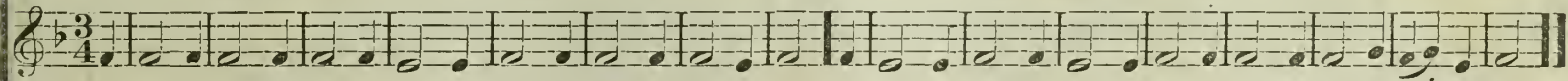
2 Here mercy's boundless ocean flows, To cleanse your guilt and heal your woes; Pardon and life, and endless peace; How rich the gift, how free the grace!



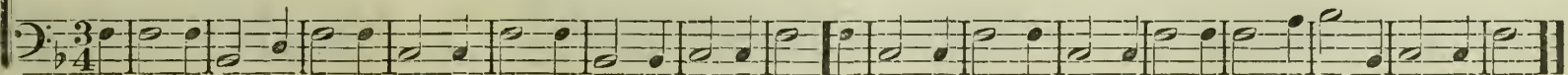
## DERRY. L. M.



3 Lord! we accept, with thankful heart, The hope thy gracious words impart; We come, with trembling; yet rejoice, And bless the kind inviting voice.



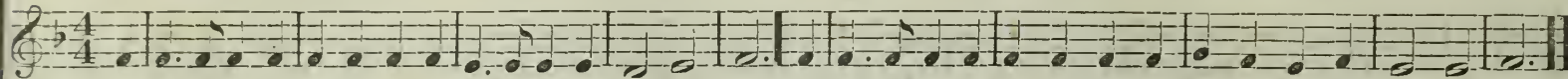
4 Dear Saviour! let thy powerful love Confirm our faith,—our fears remove; Oh! sweetly reign in every breast, And guide us to e-ter - nal rest.



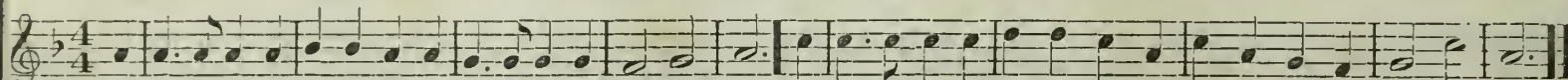


*Allegro—Bold and Spirited.*

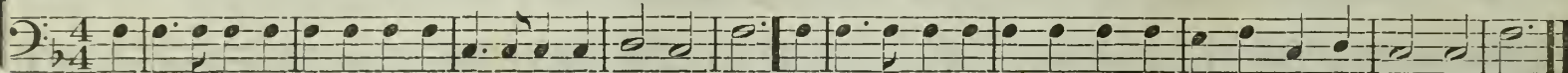
1 Bless, O my soul! the living God, Call home thy thoughts that rove abroad; Let all the powers, within me, join in work and worship so di - vine.  
 2 Bless, O my soul! the God of grace; His favors claim thy highest praise: Why should the wonders he hath wrought Be lost in silence, and for - got?



3 'Tis he, my soul! who sent his Son, To die for crimes which thou hast done: He owns the ransom, and forgives The hourly fol - lies of our lives.

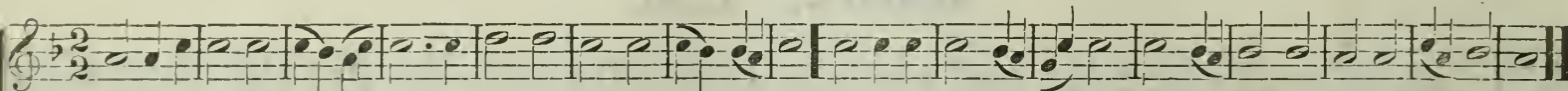


4 Let the whole earth his power confess, Let the whole earth adore his grace: The Gentile with the Jew shall join, In work and worship so di - vine.

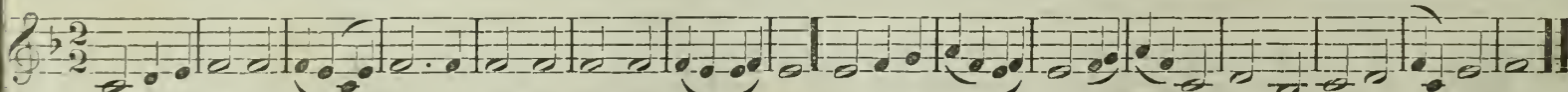


## ARDO. L. M.

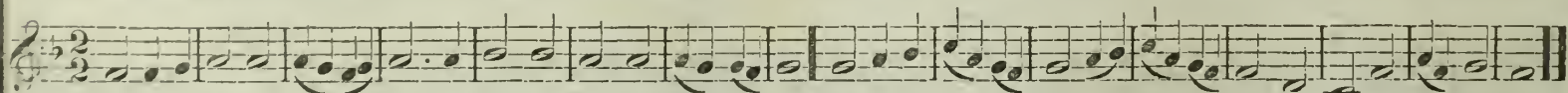
Partly from G. F. N.



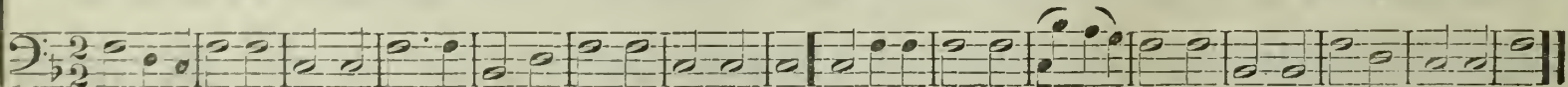
1 There is a stream whose gentle flow Supplies the ci - ty of our God; Life, love, and joy still gliding thro', And watering our di - vine a - bode.



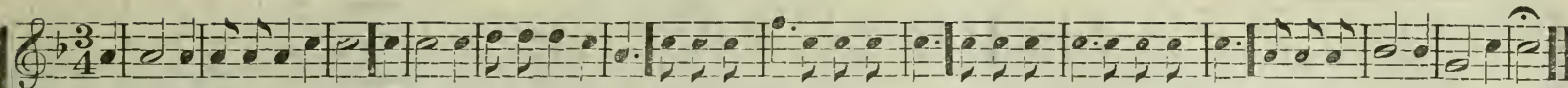
2 That sacred stream,—thy holy word,—Our grief allays, our fears controls: Sweet peace thy promises afford, And give new strength to fainting souls.



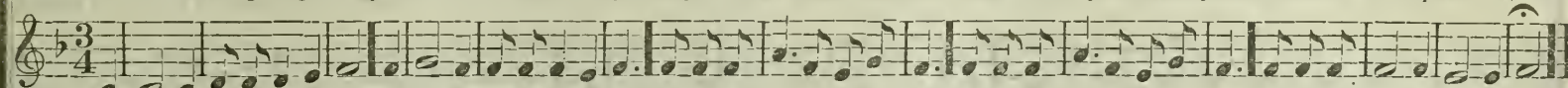
3 Zi - on en - joys her monarch's love, Secure against a threatening hour; Nor can her firm foundations move, Built on his truth, and armed with power.



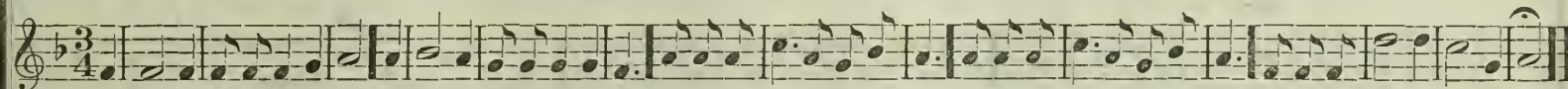




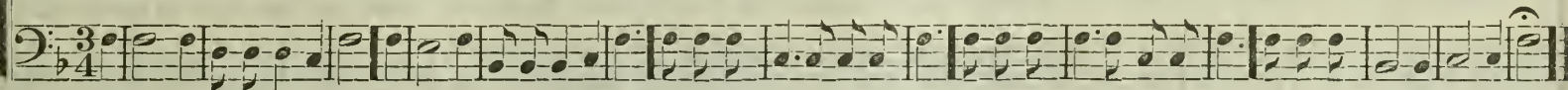
1 Jesus, thou everlasting King! Accept the tribute that we bring; Accept the well-deserved renown, And wear our praises as thy crown, And wear our praises as, &c.



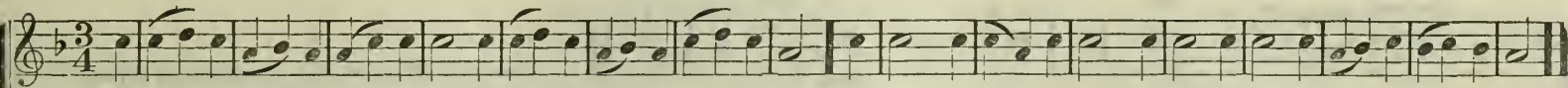
2 Let every act of worship be, Like our espousals, Lord! to thee; Like the dear hour, when, from above, We first received thy pledge of love, We first received, &c.



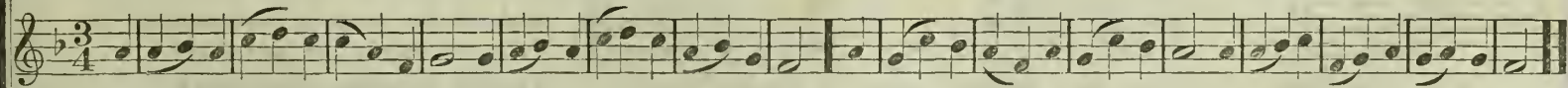
3 The gladness of that happy day—Our hearts would wish it long to stay; Nor let our faith forsake its hold, Nor comfort sink, nor love grow cold, Nor comfort sink, &c.



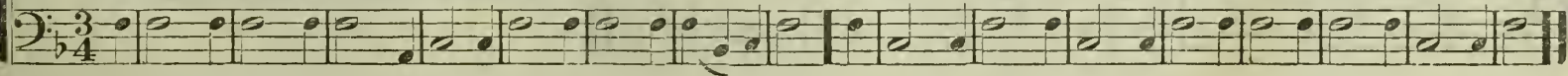
## NASON. L. M.



1 From ev - ery stor - my wind that blows, From every swelling tide of woes, There is a calm, a sure re-treat; 'Tis found before the mer - cy seat.



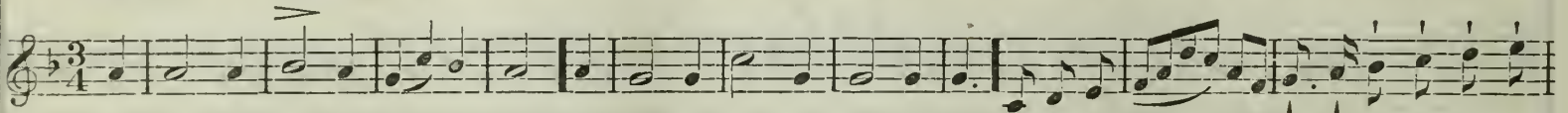
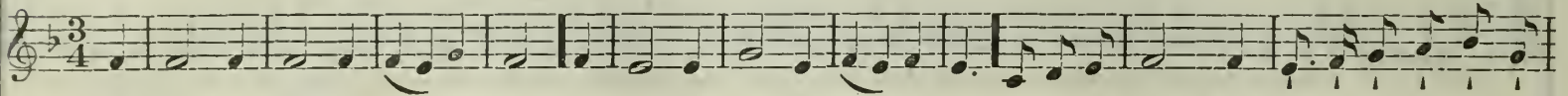
2 There is a place where Je-sus sheds The oil of glad-ness on our heads—A place of all on earth most sweet; It is the blood-bought mercy seat.



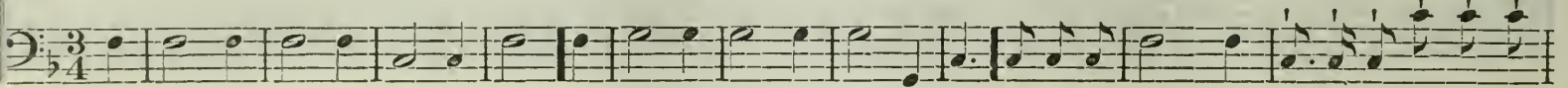
Tones well sustained.

*cres.*

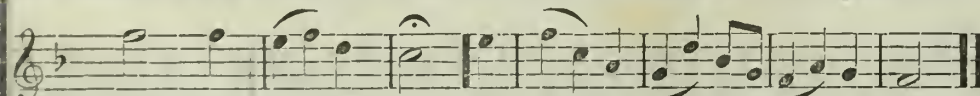
1 Je - ho - vah reigns—his throne is high, His robes are light and ma - jes - ty; His glo - ry shines with beams so bright, No mortal



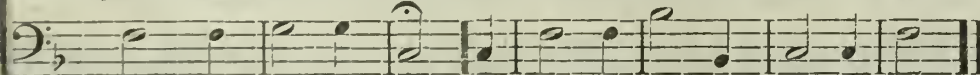
2 His ter - rors keep the world in awe; His jus - tice guards the ho - ly law; His love re - veals a smiling face; His truth and

*dim.*

can sus - tain the sight, No mor - tal can sus - tain the sight.



prom - ise seal the grace, His truth and prom - ise seal the grace,



3.

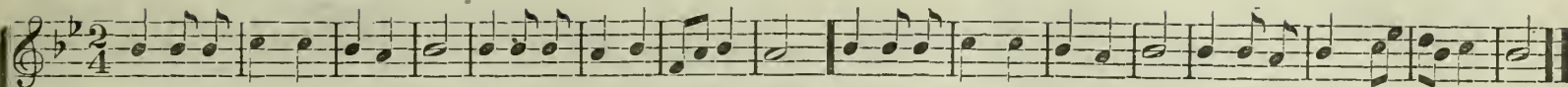
Through all his works his wisdom shines.  
And baffles Satan's deep designs;  
His power is sovereign to fulfill  
The noblest counsels of his will.

4.

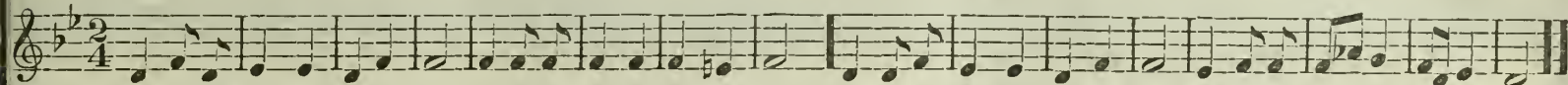
And will this glorious Lord descend  
To be my father and my friend?  
Then let my songs with angels join,  
Heaven is secure, if God be mine.

# TWILIGHT. L. M.

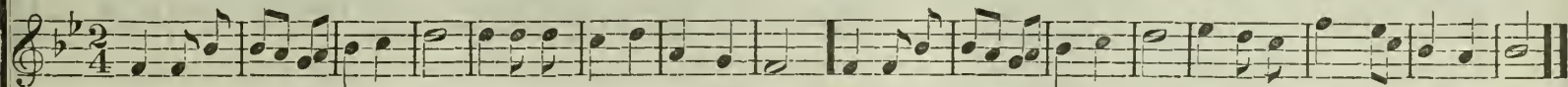
FORTE. 133



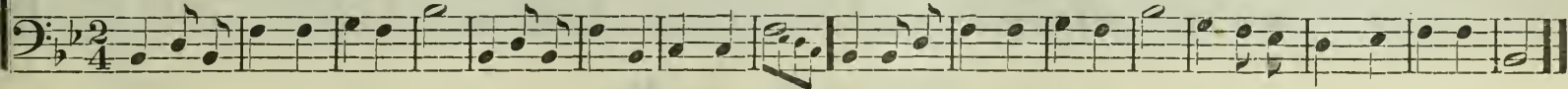
1 Sweet is the light of Sabbath eve, And soft the sunbeams lingering there; For these blest hours, the world I leave, Wafted on wings of faith and prayer.  
2 The time—how lovely and how still: Peace shines and smiles on all below,—The plain, the stream, the wood, the hill,— All fair with evening's setting glow.



3 Season of rest! the tranquil soul Feels the sweet calm, and melts to love; And while these sacred moments roll, Faith sees a smiling heaven a - bove.

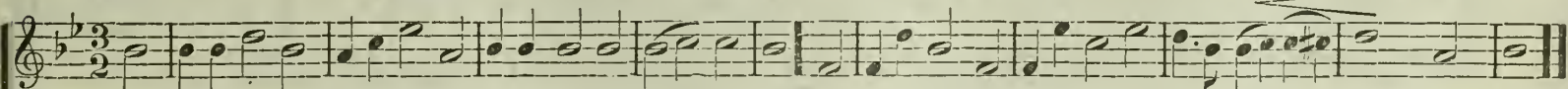


4 Nor will our days of toil be long, Our pilgrimage will soon be trod; And we shall join the ceaseless song,—The endless Sabbath of our God.

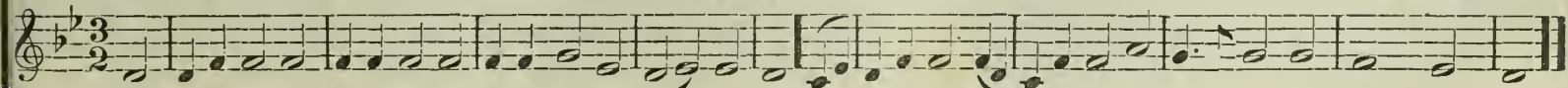


# SUNDERLAND. L. M.

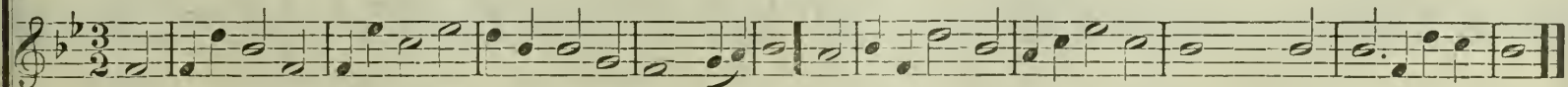
Arranged from Mendelssohn Coll.



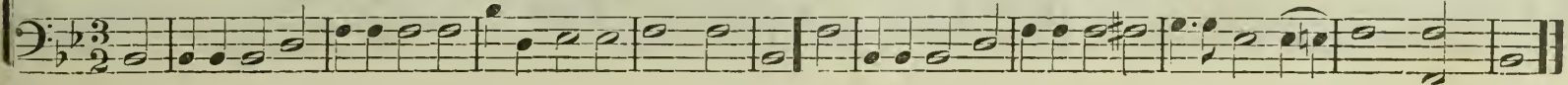
1 O for a sight, a pleasing sight Of our almighty Father's throne! There sits our Saviour, crowned with light, Clothed with a body like our own



2 Adoring saints around him stand, And thrones and powers before him fall! The God shines gracious thro' the man, And sheds bright glories on them all.

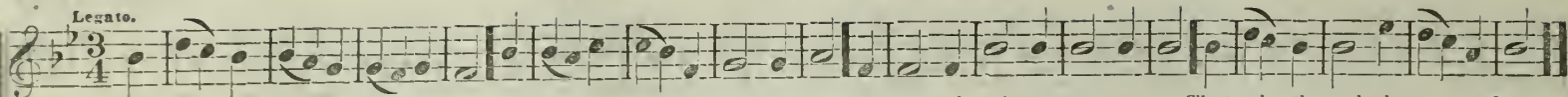


3 O, what a-maz-ing joys they feel, While to their gold-en harps they sing, And echo, from each heaven-ly hill, The glo-rious triumphs of their King!

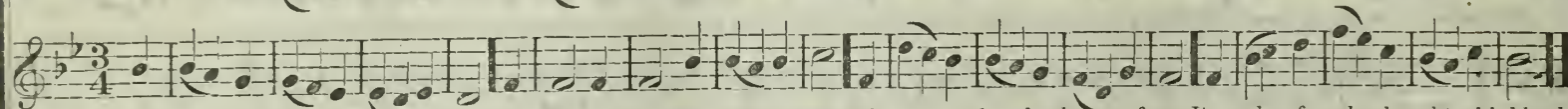
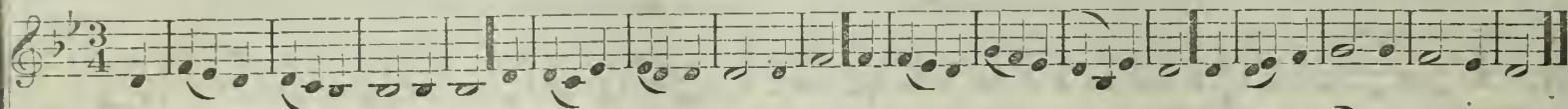




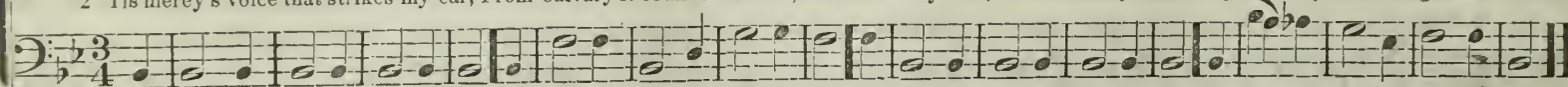
Legato.



1 I hear a sound that comes from far, It fills my soul with joy and love; Not seraph voices sweet-er are, That echo through the courts above.



2 'Tis mercy's voice that strikes my ear, From Calvary it sounds abroad; It soothes my soul, and calms my fear; It speaks of pardon bought with blood.



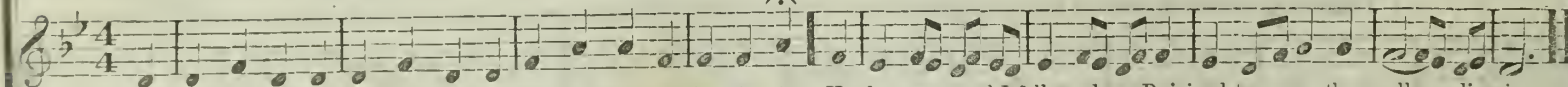
## NOYAN. L. M.

FORTE.

Maestoso.



1 Oh! happy day, that fixed my choice On thee, my Saviour, and my God; Well may this glowing heart rejoice, And tell its raptures all... a-broad.  
2 Oh! happy bond, that seals my vows To him who merits all my love! Let cheerful anthems fill the house, While to his altar now... I move.

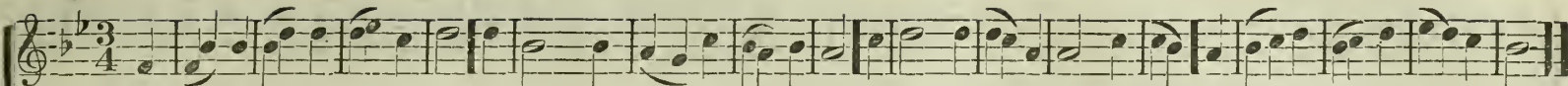


3 'Tis done—the great transaction's done; I am my Lord's, and he is mine: He drew me, and I followed on, Rejoiced to own the call... di-vine.

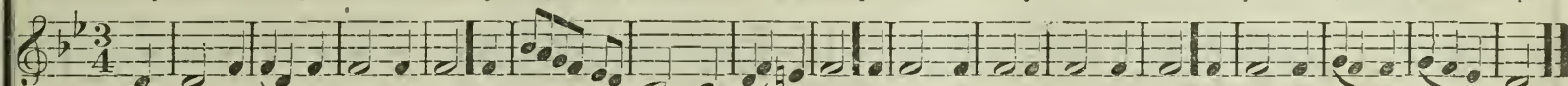


4 Now rest—my long-di-vi-ded heart—Fixed on this blissful centre, rest; Here have I found a nobler part, Here heavenly pleasures fill my breast.





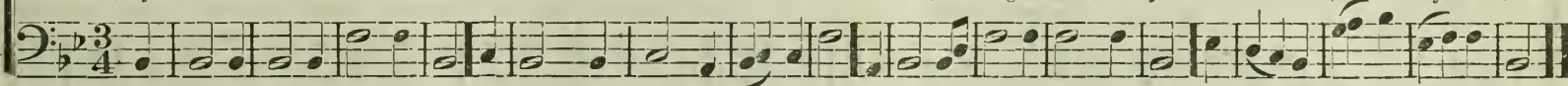
1 Bless, O my soul! the living God, Call home thy thoughts that rove abroad; Let all the powers within me join In work and worship so divine, In work and worship, &c.



2 Bless, O my soul! the God of grace; His favors claim thy highest praise: Why should the wonders he hath wrought Be lost in silence, and forgot, Be lost in silence, &c.

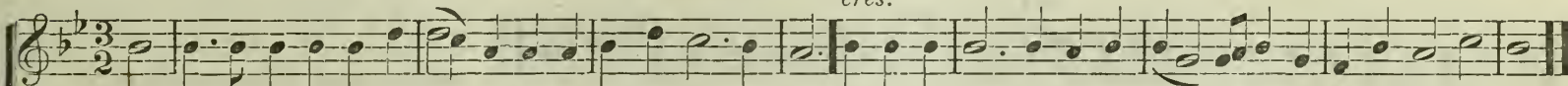


3 'Tis he, my soul! who sent his Son, To die for crimes which thou hast done: He owns the ransom, and forgives The hourly follies of our lives, The hourly follies, &c.



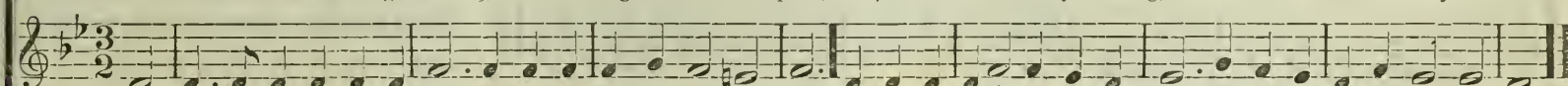
WESTBURY. L. M.

*cres.*



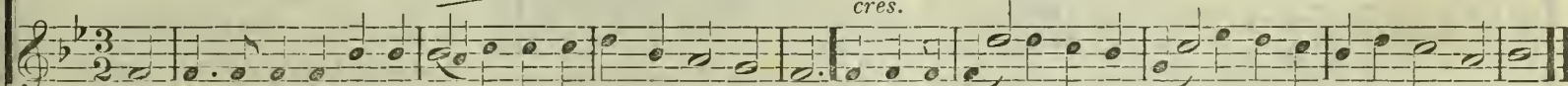
1 I send the joys of earth a-way.—Away, ye tempters of the mind! False as the smooth, deceitful sea, And empty as the whistling wind.

2 Your streams were floating me along, Down to the gulf of black despair; And, while I listened to your song, Your streams had e'en conveyed me there.

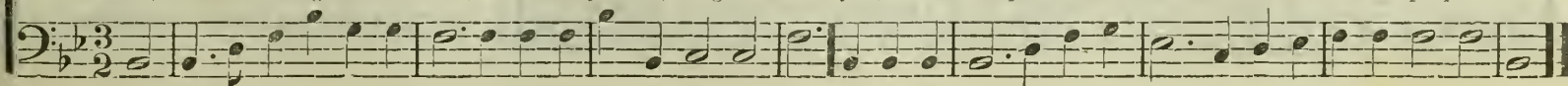


3 Lord! I adore thy matchless grace, That warned me of that dark abyss: That drew me from those treacherous seas, And bade me seek superior bliss.

*cres.*



4 Now, to the shining realms above, I stretch my hands, and glance mine eyes; Oh! for the pinions of a dove, To bear me to the up - per skies.





Spirited and Energetic.

1 { The spa-cious fir-ma-ment on high, With all the blue e - the-real sky, }  
 { And spangled heavens, a shining frame, The great Ori-gin-al proclaim. } Th'un-wea-ried sun, from day to day, Does his Cre-a-tor's power dis-play, And

2 { Soon as the evening shades prevail, The moon takes up the wondrous tale, }  
 { And night-ly, to the listening earth, Repeats the story of her birth: } While all the stars that round her burn, And all the planets in their turn, Con-

pub-lish-es to every land, The work of an almighty hand, The work of an al - migh - ty hand.

firm the tidings, as they roll, And spread the truth from pole to pole, And spread the truth from pole to pole.

5.

What though in solemn silence, all  
 Move round this dark terrestrial ball?  
 What though no real voice, nor sound,  
 Amid their radiant orbs, be found?—

6.

In reason's ear they all rejoice,  
 And utter forth a glorious voice;  
 For ever singing, as they shine,—  
 "The hand that made us is divine"

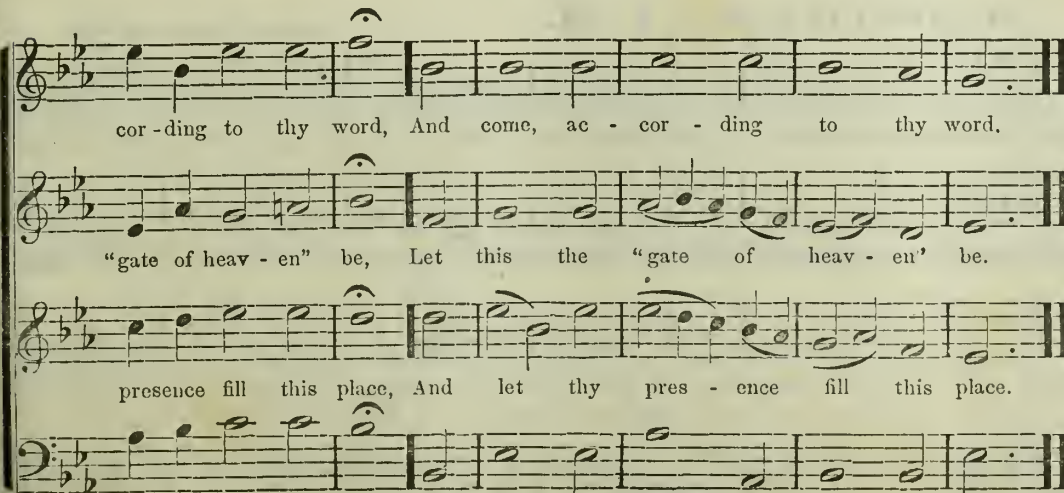




1 How sweet to leave the world a - while, And seek the pres - ence of our Lord! Dear Saviour! on thy peo-ple smile, And come, ac-

2 From bu - sy scenes we now re - treat, That we may here con-verse with thee; Ah! Lord! behold us at thy feet: Let this the

3 "Chief of ten thou - sand!" now ap - pear, That we by faith may see thy face: Oh! speak, that we thy voice may hear, And let thy



cor - ding to thy word, And come, ac - cor - ding to thy word.

"gate of heav - en" be, Let this the "gate of heav - en" be.

presence fill this place, And let thy pres - ence fill this place.

1.

Come, Holy Spirit! calm my mind,  
And fit me to approach my God!  
Remove each vain, each worldly thought  
And lead me to thy blest abode.

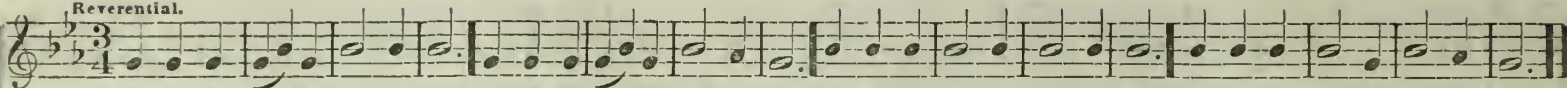
2.

Hast thou imparted to my soul  
A living spark of holy fire?  
Oh! kindle now the sacred flame;  
Make me to burn with pure desire

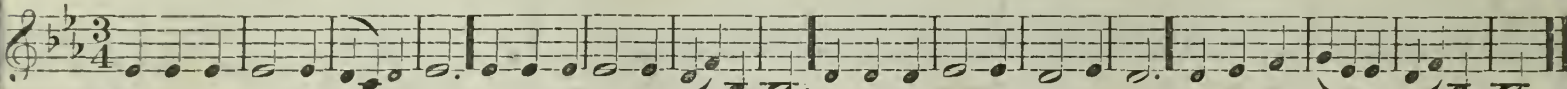
3.

A brighter faith and hope impart,  
And let me now my Saviour see;  
Oh! soothe and cheer my burdened heart,  
And bid my spirit rest in thee.

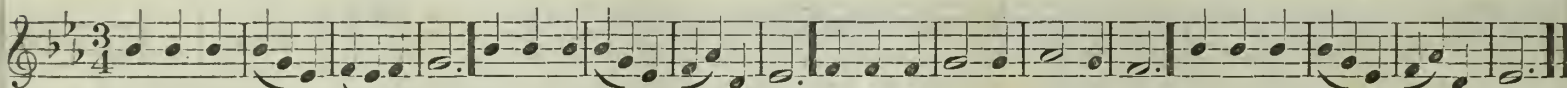
Reverential.



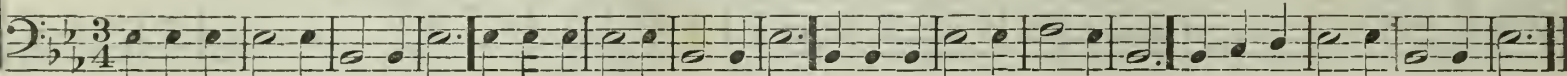
1 Oh ! how I love thy ho - ly word, Thy gracious cov-e-nant, O Lord! It guides me in the peaceful way; I think up - on it all the day.



2 What are the mines of shining wealth, The strength of youth, the bloom of health? What are all joys, compared with those, Thine everlasting word bestows?

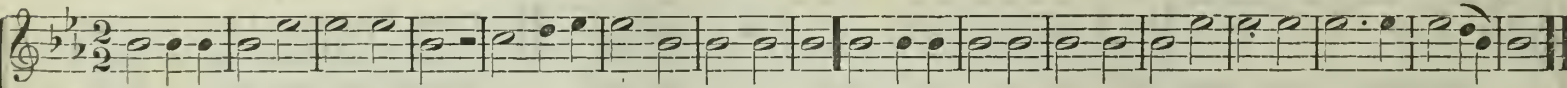


3 Long unafflicted, undismayed, In pleasure's path secure I strayed: Thou madest me feel thy chasten-ing rod, And straight I turned un-to my God.

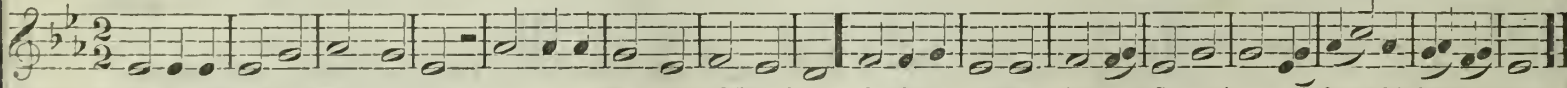


## MARSTOWN. L. M.

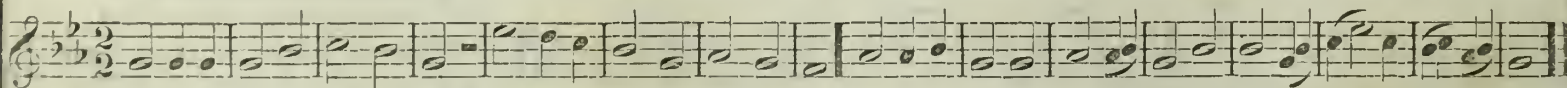
Arranged from Rev. E. S. W.



1 How sweet the hour of closing day, When all is peaceful and serene; And the broad sun's re-tir-ing ray Sheds a mild lus-tre o'er the scene!

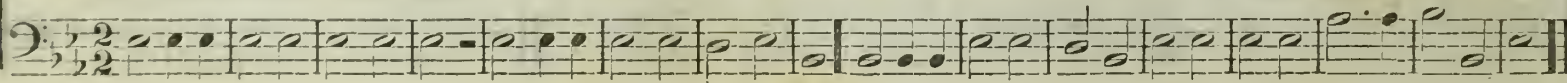


2 Such is the Christian's parting hour,—So peacefully he sinks to rest; When faith, endued from heaven with power, Strengthens and cheers his languid breast



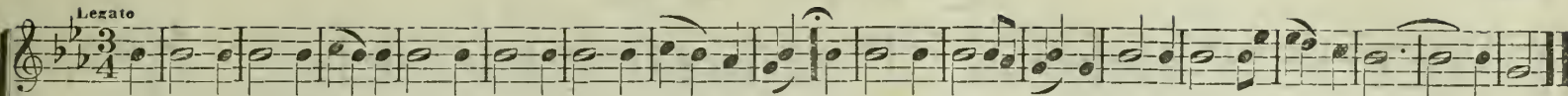
3 Mark but that radiance of his eye. That smile up-on his wasted cheek! They tell us of his glory nigh, In language which no tongue can speak.

4 Who would not wish to die, like those Whom God's own Spirit deigns to bless; To sink in-to that soft re-pose, Then wake to perfect hap - pi - ness?





**Legato**



1 Come, weary souls, with sin distressed, Come, and accept the promised rest; The Sa-viour's gra-cious eall o-bey, And east your gloom-y fears a-way.

2 Oppressed with guilt,—a painful load,—Oh, come and bow be-fore your God! Di-vine eom-pas-sion, migh-ty love Will all the pain-ful load re-move.



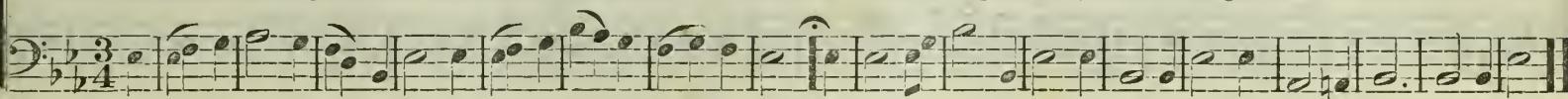
3 Here mercy's boundless ocean flows, To cleanse your guilt and heal your woes, Pardon, and life, and endless peace—How rich the gift, how free the grace!

CRES.

PLM



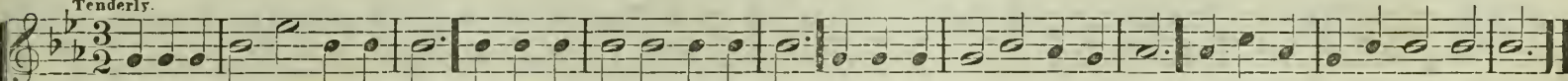
4 Dear Saviour! let thy powerful love Confirm our faith, our fears remove; Oh, sweetly reign in every breast, And guide us to eter - - nal rest.



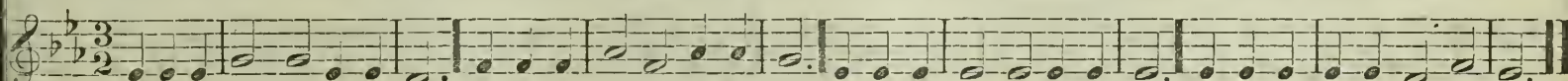
REST. L. M.

WM. B. BRADBURY.

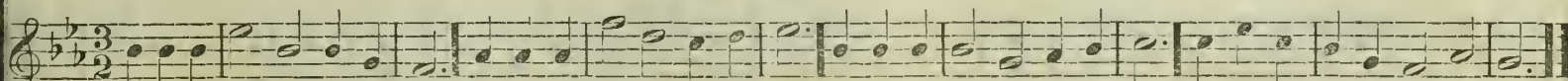
**Tenderly.**



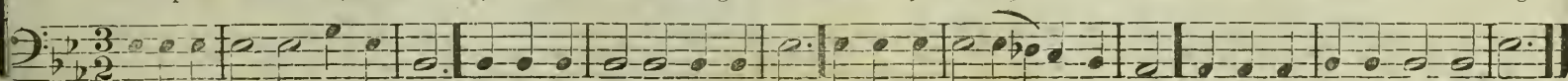
1 Asleep in Je - sus ! blessed sleep ! From which none ever wake to weep ; A calm and un-dis-turbed re-pose, Un-bro-ken by the last of foes.



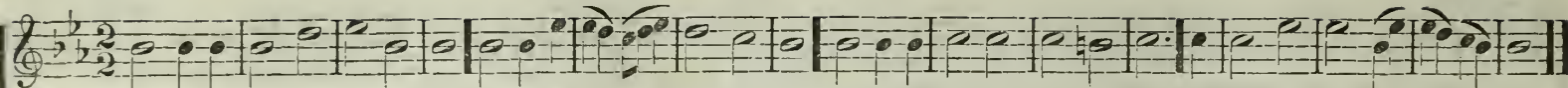
2 Asleep in Je - sus! oh, how sweet To be for such a slumber meet! With ho - ly eon - fi - dence to sing, That death has lost its venom'd sting!



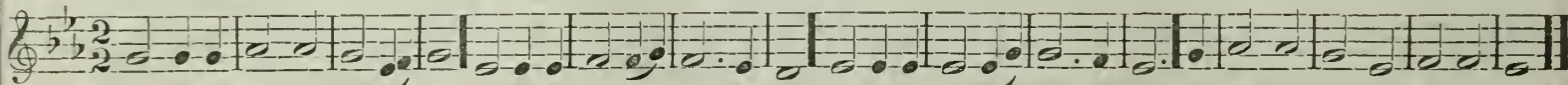
3 Asleep in Je - sus! oh, for me May such a blissful refuge be! Se-cure-ly shall my ash-es lie, And wait the summons from on high.



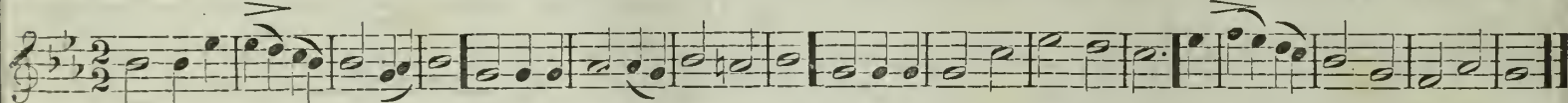




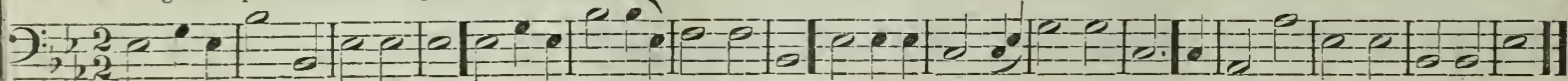
1 So fades the lovely blooming flower,—Frail smiling solace of an hour! So soon our transient comforts fly, And pleasure on - ly blooms to die.



2 Is there no kind,—no lenient art, To heal the anguish of the heart? Spirit of grace! be ev - er nigh, Thy comforts are not made to die.



3 Bid gentle patience smile on pain, Till dying hope shall live a - gain; Hope wipes the tear from sorrow's eye, And faith points upward to the sky.



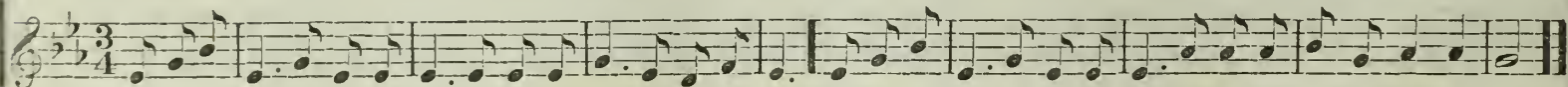
## GRANVILLE. L. M.

WM. B. BRADBURY.

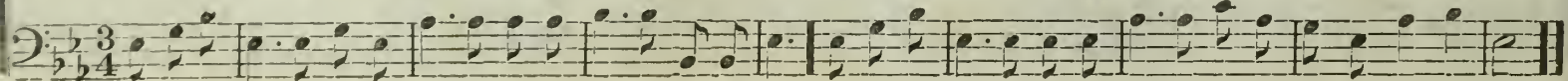
With animation.

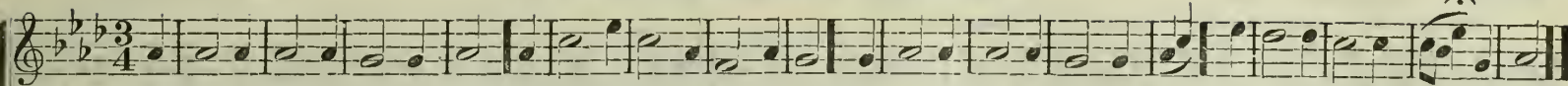


Put on the Lord, if thou hast known The inward peace of sins forgiven; If o'er thy contrite soul has shone The joy of faith, the light of heaven



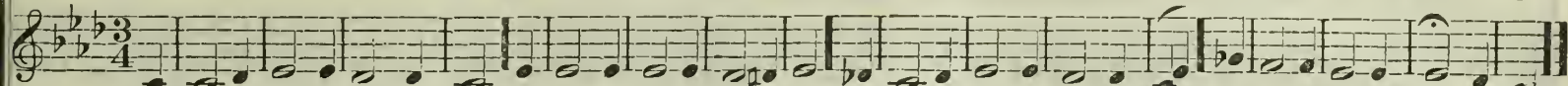
Put on the Lord, if thou hast known The inward peace of sins forgiven; If o'er thy contrite soul has shone The joy of faith, the light of heaven.



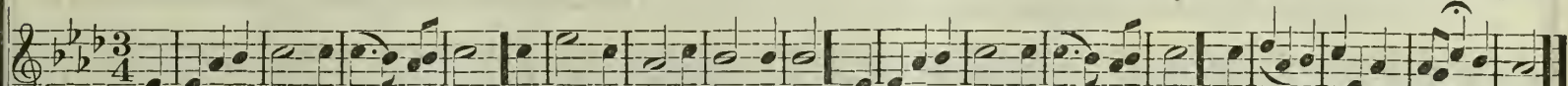


1 Return, O wanderer! now return, And seek thine injured Father's face; Those new desires, that in thee burn, Were kindled by reclaiming grace.

2 Return, O wanderer! now return, He hears thy deep re-pen-tant sigh; He hears thy soft-ened spir-it mourn, When no in-trud-ing ear is nigh,



3 Return, O wan-derer! now re-turn, Thy Sav-iour bids thy spirit live; Go to his bleeding feet, and learn How freely Je-sus can for-give.

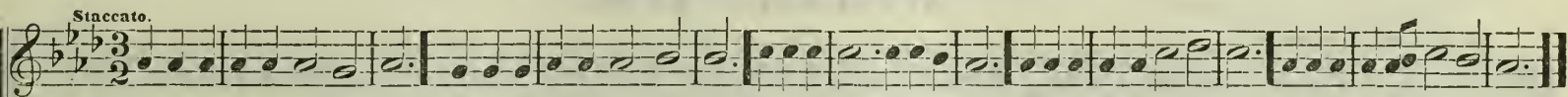


4 Return, O wanderer! now return, And wipe a-way the falling tear; Thy Father calls—"No longer mourn!" 'Tis mercy's voice invites thee near.



## BLOOMFIELD CHANT. L. M.

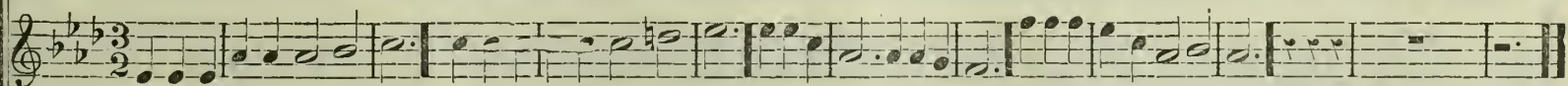
WM. B. BRADBURY. From THE SHAWM.



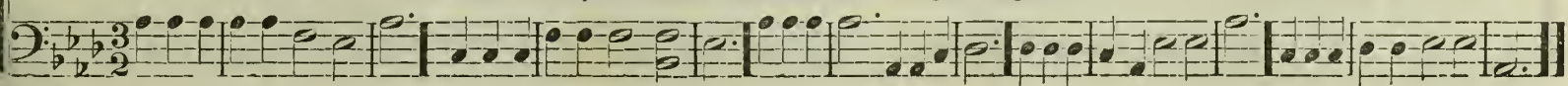
1 Ye Christian heralds, go proclaim Salvation in Immanuel's name; To distant climes the tidings bear, And plant the rose of Sharon there, And plant the rose of, &c.



3 He'll shield you with a wall of fire, With holy zeal your hearts inspire; Bid raging winds their fury cease, And calm the savage breast to peace, And calm the savage, &c.



3 And when our labors all are o'er, Then shall we meet to part no more, Meet with the blood-bought throng to fall, And crown the Saviour Lord of all, And crown, &c.





Devotly—with tones expressive of Reverence and Submission.

1 Father ! I bless thy gentle hand ;— How kind was thy chastising rod, That forced my conscience to a stand, And brought my wandering soul to God.

2 'Tis good for me to bear the yoke, For pride is apt to rise and swell ; 'Tis good to bear my Father's stroke, That I might learn his statutes well.

3 Then all, who love and fear the Lord, In my sal - va - tion shall re-joice ; For I have trusted in thy word, And made thy grace my on - ly choice.

## BYRAM. L. M.

In light and articulate style.

1 He that hath made his refuge, God, Shall find a most secure abode ; Shall walk all day beneath his shade, And there, at night, shall rest his head, And there, at night, &c.

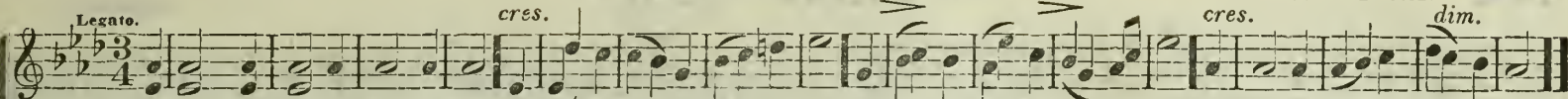
2 Then will I say,—“ My God ! thy power Shall be my fortress and my tower ; I, who am formed of feeble dust, Make thine almighty arm my trust. Make thine almighty, &c.

3 Thrice happy man ! thy Maker's care Shall keep thee from the fowler's snare ; Satan, the fowler, who betrays Unguarded souls a thousand ways, Unguarded souls, &c

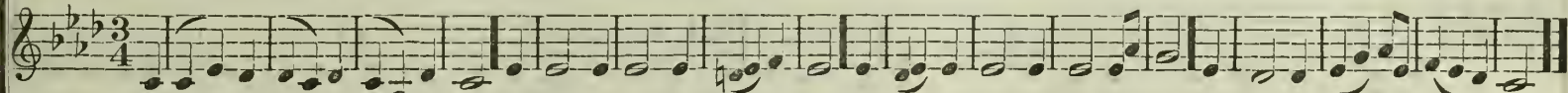


# AMWELL. L. M.

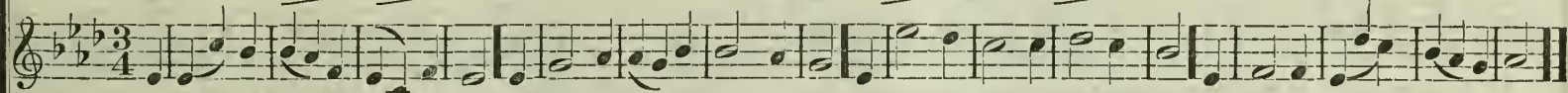
WM B. BRADBURY. 143



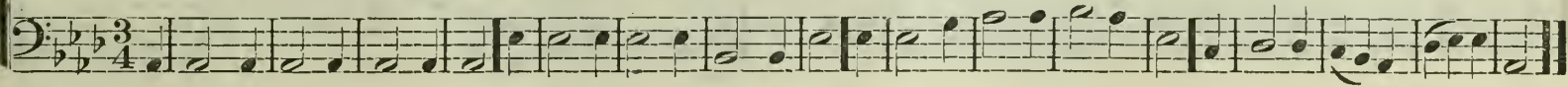
1 My dear Re-deem-er and my Lord! I read my du - ty in thy word; But in thy life thy law appears, Drawn out in liv - ing char - ac - ters.  
2 Such was thy truth, and such thy zeal, Such deference to thy Father's will, Such love and meekness so divine, I would transcribe and make them mine.



3 Cold mountains, and the midnight air, Witnessed the fervor of thy prayer; The desert thy temptations knew, Thy con - flict, and thy vic - t'ry too.



4 Be thou my pattern; —make me bear More of thy gracious image here; Then God, the judge, shall own my name, Among the followers of the Lamb.

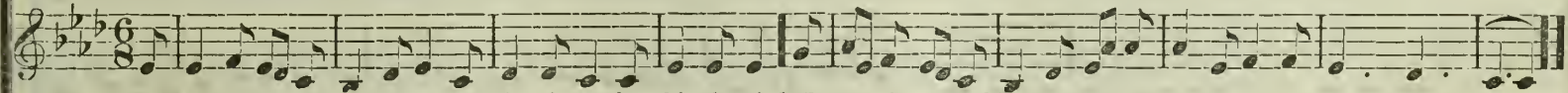


# MARINA. L. M.

F. MENDELSSOHN BARTHOLDY.



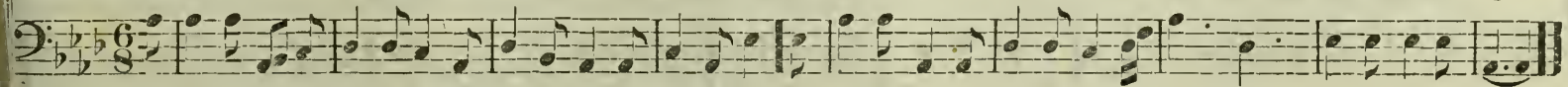
1 "Come hither, all ye weary souls! Ye heavy laden sinners! come; I'll give you rest from all your toils, And raise you to my heaven-ly home.

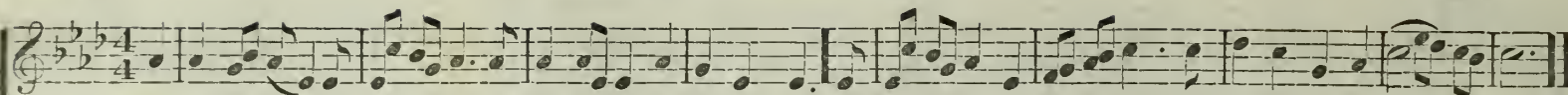


2 "They shall find rest who learn of me; I'm of a meek and lowly mind; But passion rages like the sea, And pride is restless as the wind.

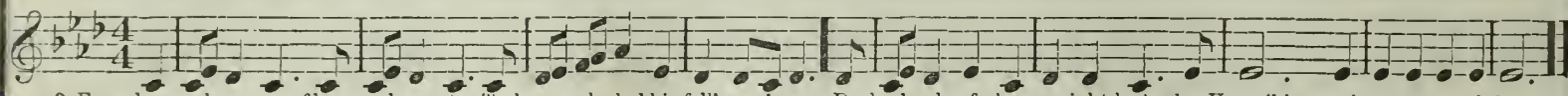


3 "Blest is the man whose shoulders take My yoke, and bear it with delight; My yoke is easy to the neck; My grace shall make the bur - den light.

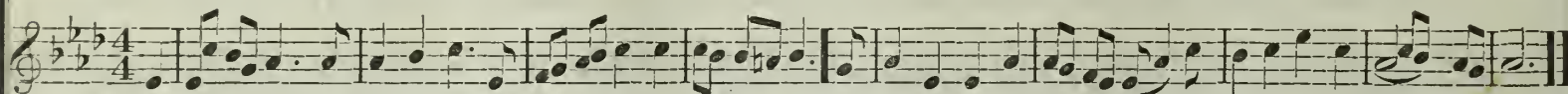




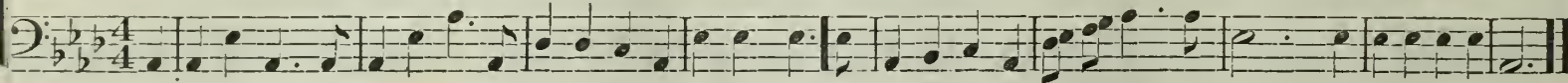
1 How sweetly flowed the gospel's sound From lips of gentleness and grace, While listening thousands gathered round, And joy and gladness filled the place.



2 From heaven he came, of heaven he spoke, 'To heaven he led his foll'wers' way; Dark clouds of gloomy night he broke, Un-veil-ing an im - mor - tal day.



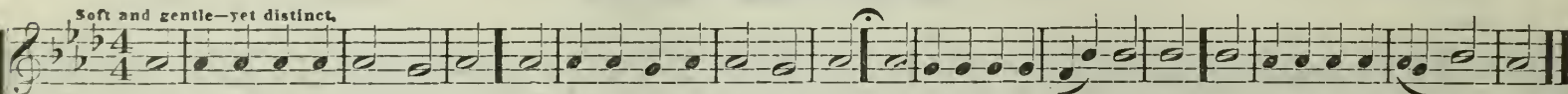
3 Come, wanderers! to my Father's home, Come, all ye weary ones! and rest:—Yes, sacred Teacher! we will come, Obey, and be for ev - er blest.



## OLIVE'S BROW. L. M.

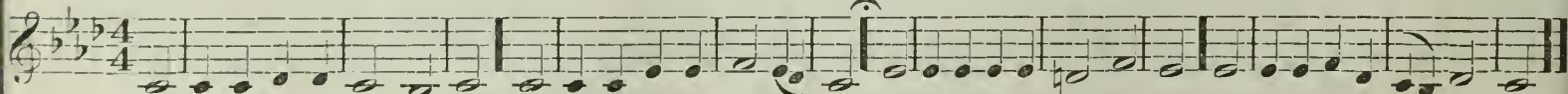
WM. B. BRADBURY.

*Soft and gentle—yet distinct.*

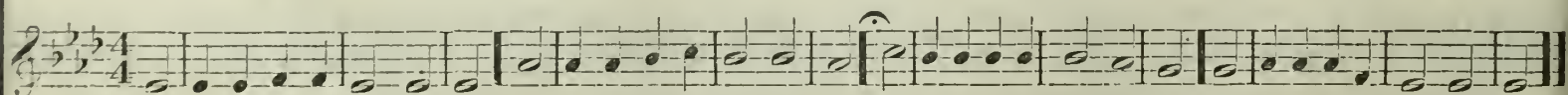


1 'Tis midnight—and, on Olive's brow, The star is dimmed that lately shone; 'Tis midnight—in the garden now The suffering Saviour prays alone.

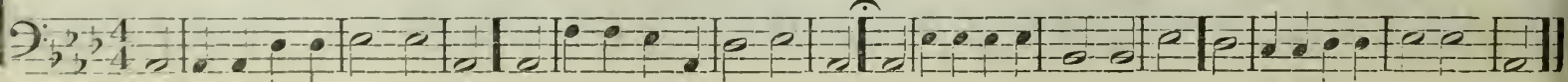
2 'Tis midnight—and, from all removed, Immanuel wrestles lone, with fears; E'en the disciple that he loved Heeds not his Master's grief and tears.



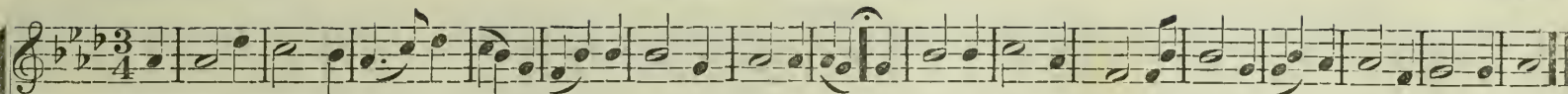
3 'Tis midnight—and, for others' guilt, The man of sorrows weeps in blood; Yet he, who hath in anguish knelt, Is not for-sa-ken by his God.



4 'Tis midnight—and, from ether-plains, Is borne the song that angels know; Unheard by mortals are the strains, That sweetly soothe the Saviour's woe.



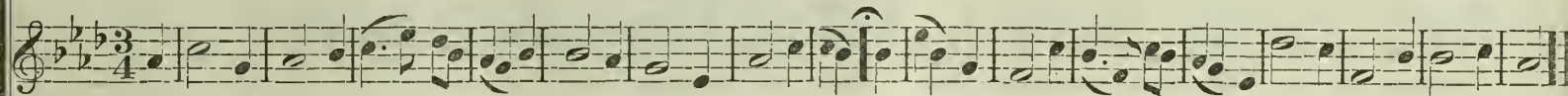




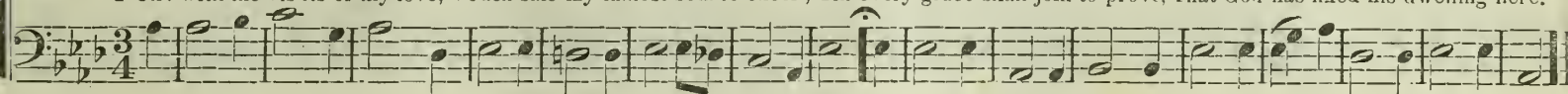
1 Return, my roving heart! return And chase those shadowy forms no more; Now seek, in sol - i - tude to mourn, And thy forsaken God implore.  
2 O thou great God! whose piercing eye Distinctly marks each deep recess; In these sequestered hours draw nigh, And with thy presence fill the place.



3 Thro' all the wind-ings of my heart, My search let heavenly wisdom guide, And still its ra-diant beams im-part, Till all be cleansed and pu-ri-fied.

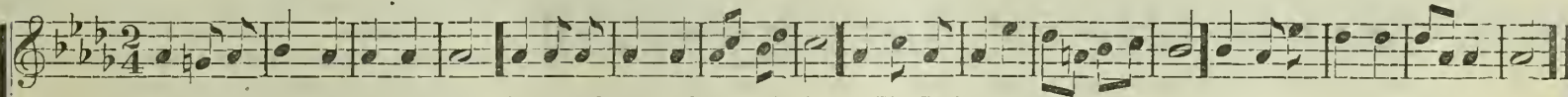


4 Oh! with the vis-its of thy love, Vouch-safe my inmost soul to cheer; Till every grace shall join to prove, That God has fixed his dwelling here.



## PROMISED REST. L. M.

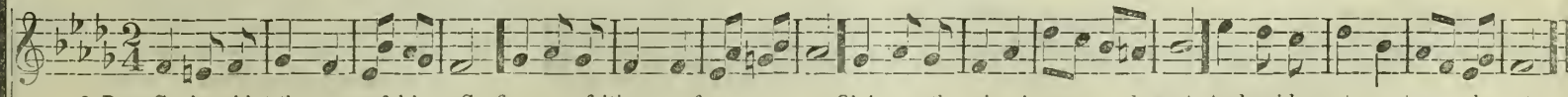
T. E. PERKINS.



1 Come, weary souls! with sin distressed, Come, and accept the promised rest; The Saviour's gracious call obey, And cast your gloomy fears away.



2 Here mercy's boundless ocean flows, To cleanse your guilt and heal your woes; Pardon and life, and endless peace—How rich the gift, how free the grace!



3 Dear Saviour! let thy powerful love Confirm our faith,—our fears remove; Oh! sweetly reign in eve - ry breast, And guide us to e - ter - nal rest.





1 O hap - py saints, who dwell in light, And walk with Je - sus, clothed in white; Safe land - ed on that

2 Released from sor - row, toil, and strife, And welcomed to an end - less life, Their souls have now be -

3 There, ga - zing on his beau - teous face, They tell the won - ders of his grace, And, while they sing with

peace - ful shore Where pil - - grims meet to part no more.

- gun to prove The height and depth of Je - sus' love.

rap - ture sweet They bow, a - dor - ing, at his feet.

- 1 There is a land mine eye hath seen,  
In visions of enraptured thought,  
So bright that all which spreads between  
Is with its radiant glory fraught :—
- 2 A land upon whose blissful shore  
There rests no shadow, falls no stain ;  
There those who meet shall part **no** more  
And those long parted meet again
- 3 Its skies are not like earthly skies,  
With varying hues of shade and light  
It hath no need of suns to rise,  
'To dissipate the gloom of night.
- 4 There sweeps no desolating wind  
Across that calm, serene abode ;  
The wanderer there a home may find,  
Within the Paradise of God

Slow and Soft.

## ROSEDALE. L. M.

GEO. F. ROOT.

1-17

Great God, to thee my evening song With humble grat - i - tude I raise; Oh, let thy mer-cy tune my tongue, And fill my heart with live-ly praise.

The musical score for 'ROSEDALE' is written for voice and piano. It features a treble and bass staff with a key signature of one flat (B-flat) and a time signature of 3/4. The melody is simple and hymn-like, with the lyrics written below the staff.

## FOREST. L. M.

CHAPIN.

Come hither, all ye weary souls, Ye heavy la - den sinners, come; I'll give you rest from all your toils, And raise you to my heavenly home.

The musical score for 'FOREST' is written for voice and piano. It features a treble and bass staff with a key signature of two sharps (F# and C#) and a time signature of 3/2. The melody is simple and hymn-like, with the lyrics written below the staff.

## DUKE STREET. L. M.

HATTON.

Lord, when thou didst ascend on high, Ten thousand angels filled the sky; Those heavenly guards around thee wait, Like chariots that attend thy state.

The musical score for 'DUKE STREET' is written for voice and piano. It features a treble and bass staff with a key signature of one flat (B-flat) and a time signature of 2/2. The melody is simple and hymn-like, with the lyrics written below the staff.

## UXBRIDGE. L. M.

Dr. L. MASON.

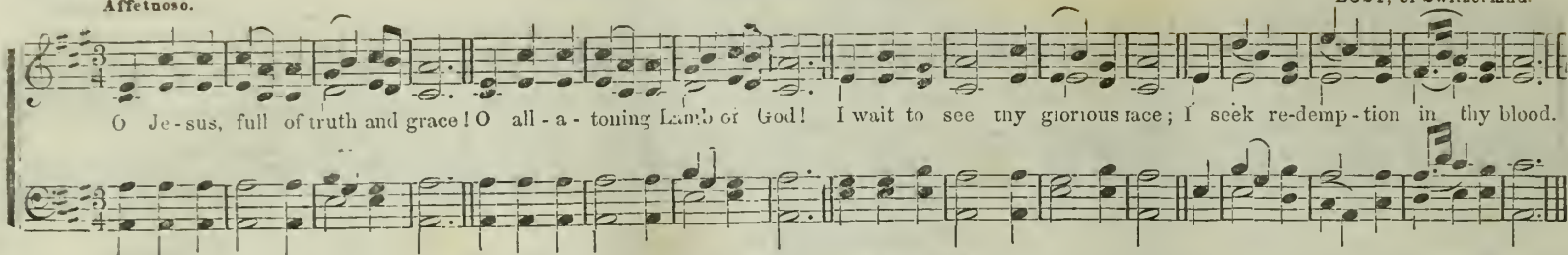
The heavens declare thy glory, Lord, In eve-ry star thy wisdom shines; But when our eyes behold thy word, We read thy name in fair - er lines.

The musical score for 'UXBRIDGE' is written for voice and piano. It features a treble and bass staff with a key signature of one flat (B-flat) and a time signature of 4/4. The melody is simple and hymn-like, with the lyrics written below the staff.



Affettuoso.

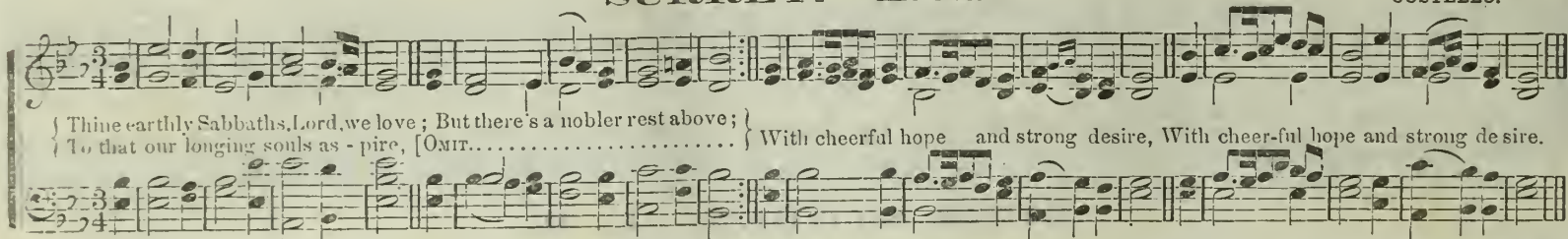
BOST, of Switzerland.



O Je-sus, full of truth and grace! O all-a-toning Lamb of God! I wait to see thy glorious face; I seek re-demp-tion in thy blood.

## SURREY. L. M.

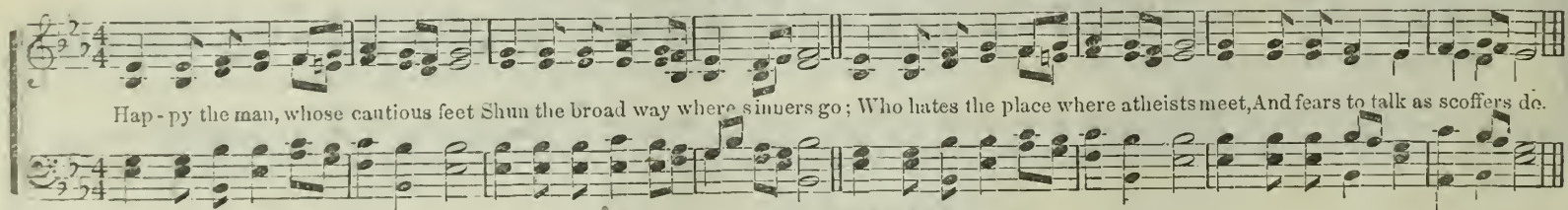
COSTELLO.



{ Thine earthly Sabbaths, Lord, we love; But there's a nobler rest above; }  
 { To that our longing souls as-pire, [OMIT.....] With cheerful hope and strong desire, With cheer-ful hope and strong desire.

## HAMBURG. L. M.

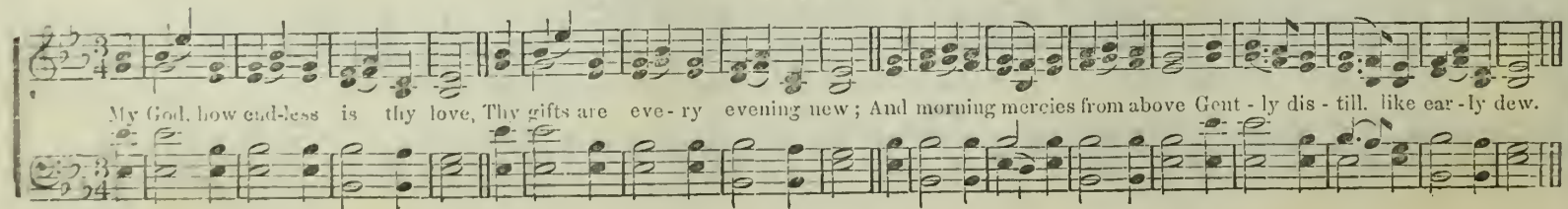
Arr'd from a Gregorian Chant by Dr. L. MASON.



Hap-py the man, whose cautious feet Shun the broad way where sinners go; Who hates the place where atheists meet, And fears to talk as scoffers do.

## GRATITUDE. L. M.

BOST.



My God, how end-less is thy love, Thy gifts are eve-ry evening new; And morning mercies from above Gent-ly dis-till, like ear-ly dew.



# MANOAH. L. M.

WM. B. BRADBURY.

149

1 Come, Ho-ly Spir-it! calm my mind, And fit it to approach my God; Remove each vain, each worldly thought, And lead me to thy blest a-bode.  
2 Hast thou im-part-ed to my soul A liv-ing spark of ho-ly fire? Oh! kin-dle now the sacred flum:: Make me to burn with pure desire.

# WARD. L. M.

Legato e Piano.

Arranged from a Scotch Tune by Dr. L. MASON.

There is a stream, whose gentle flow Supplies the cit-y of our God; Life, love, and joy still gliding thro', And wat'ring our di-vine a-bode.

# WINDHAM. L. M.

DANIEL READ, New Haven, Ct., 1800.

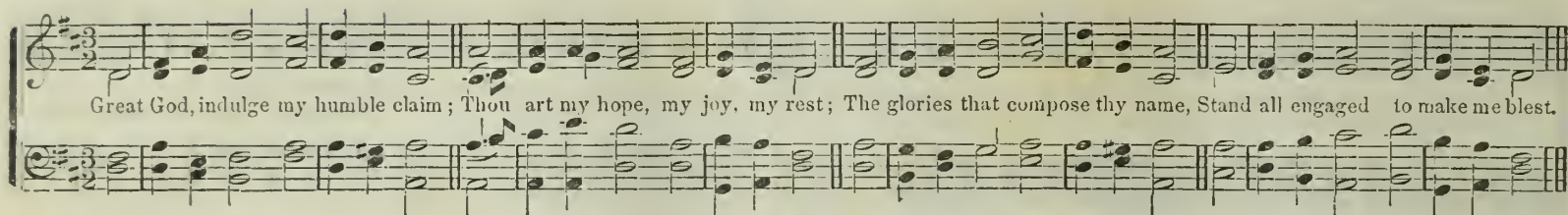
Broad is the road that leads to death, And thousands walk to-gether there; But wisdom shows a narrow path, With here and there a travel-er.

# HEBRON. L. M.

Dr. L. MASON.

Thus far the Lord has led me on; Thus far his power prolongs my days; And every evening shall make known Some fresh memorial of his grace.

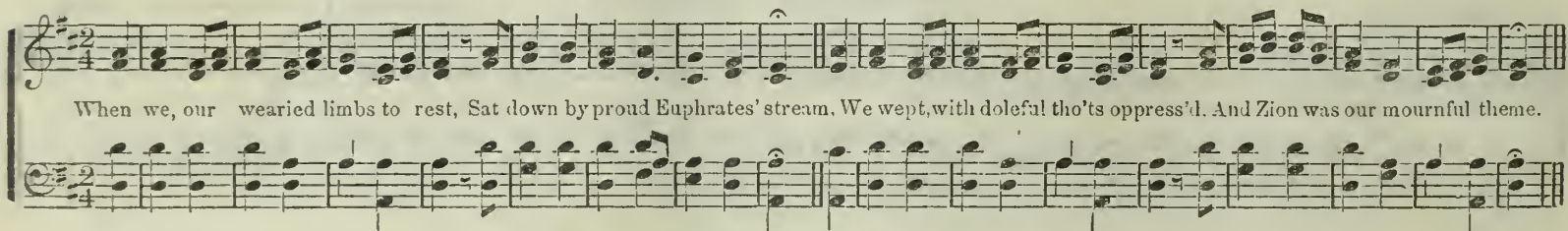
## WELLS. L. M.



Great God, indulge my humble claim; Thou art my hope, my joy, my rest; The glories that compose thy name, Stand all engaged to make me blest.

## CAPTIVITY. L. M.

W. B. B.

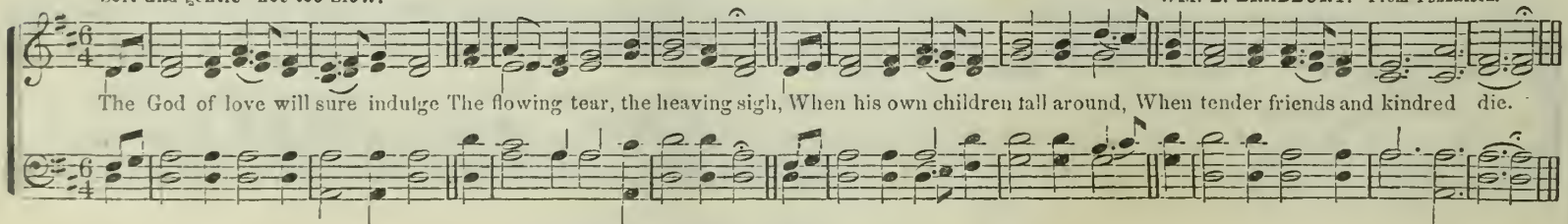


When we, our wearied limbs to rest, Sat down by proud Euphrates' stream, We wept, with doleful thro'ts oppress'd. And Zion was our mournful theme.

## WOODWORTH. L. M.

Soft and gentle—not too Slow.

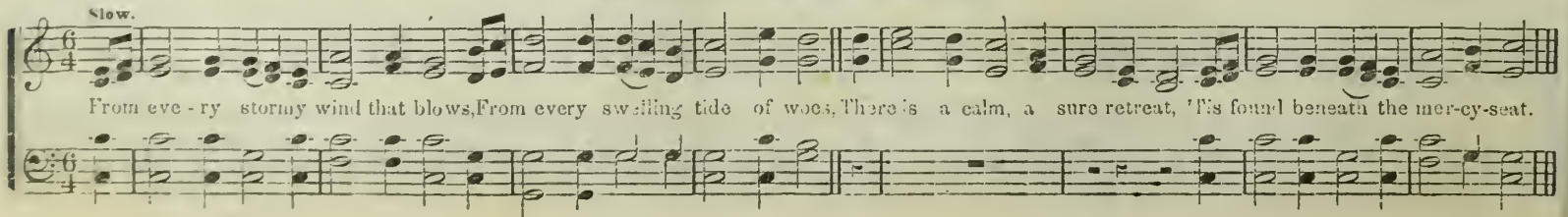
WM. B. BRADBURY. From Psalmista.



The God of love will sure indulge The flowing tear, the heaving sigh, When his own children tall around, When tender friends and kindred die.

## RETREAT. L. M.

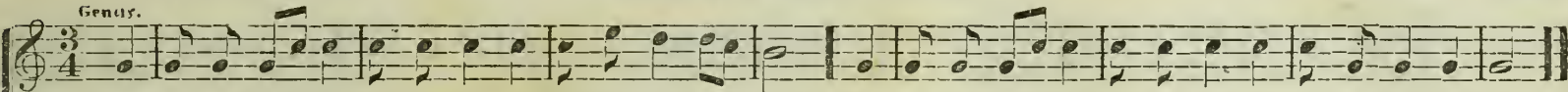
Dr. T. HASTINGS.



From eve-ry stormy wind that blows, From every swelling tide of woes, There's a calm, a sure retreat, 'Tis found beneath the mer-cy-seat.



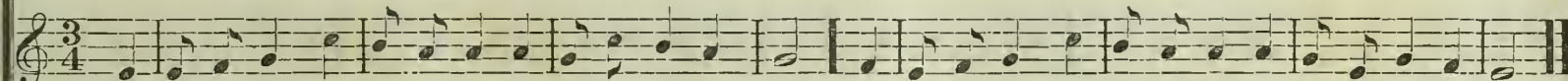
Gendy.



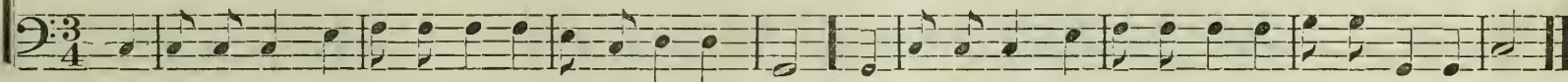
1 There is an hour of hallowed peace, For those with care oppressed, When sighs and sorrowing tears shall cease, And all be hushed to rest.  
2 'Tis then the soul is freed from fears And doubts, which here annoy; Then they, who oft have sown in tears, Shall reap a - gain in joy.



3 There is a home of sweet repose, Where storms assail no more; The streams of end - less pleasure flows, On that ce - les - tial shore.



4 There, pu - ri - ty with love ap - pears, And bliss without al - loy; There, they, who oft have sown in tears, Shall reap a - gain in joy.



KEOKUK. C. M.

From THE SHAWM. By permission

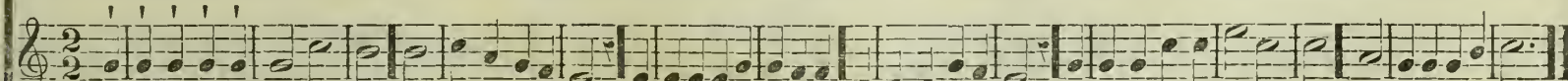
Quick!



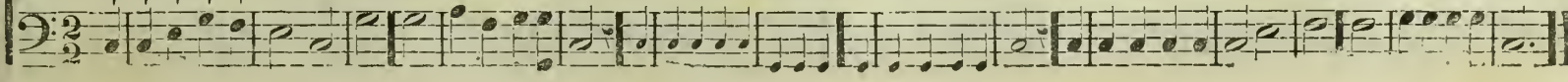
1 Ye trembling souls, dismiss your fears, Be mercy all your theme; Mercy, which like a river, flows In one perpetual stream, Mercy, which like a river, flows In one perpetual, &c.



2 Fear not the powers of earth and hell. Those powers will God restrain; His arm shall all their rage repel, And make their efforts vain, His arm shall all their rage repel, &c.

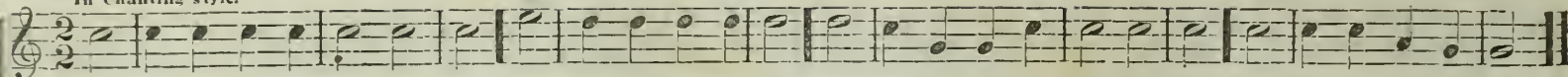


3 Fear not the want of outward good; For his he will provide, Grant them supplies of daily food, And all they need beside, Grants them supplies of daily food, And all, &c

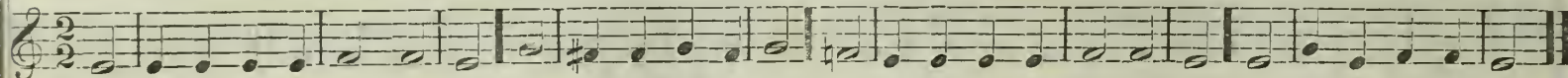




In Chanting style.



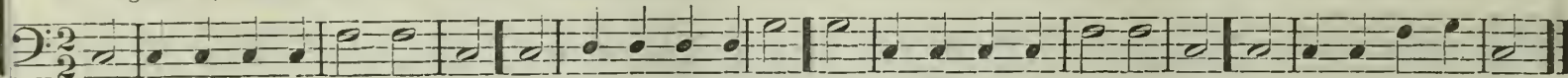
1 Ye ser-vants of the liv - ing God! Let praise your hearts employ; And, as you tread the heav-en-ly road, Lift up the voice of joy.  
2 Have they not rea - son to re - joice, Whose sins have been forgiven; Called by a gra-cious Fa-ther's voice To be the heirs of heaven?



3 How do the captive's trans-ports flow, When rescued from his chains! And how must sin-ners joy to know Their great de - liverer reigns!



4 Oh! grant us, Lord! to feel and own The power of love di - vine, The blood that doth for sin a - tone. The grace which makes us thine.



## JOSEPHINE. C. M.

GEO. F. ROOT.



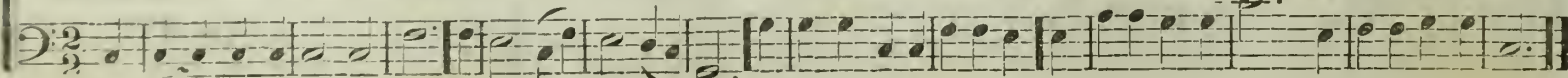
1 Thou blest Re-deem-er, dy-ing Lamb! We love to hear of thee; No music like thy charming name, Nor half so dear can be, Nor half so dear can be.

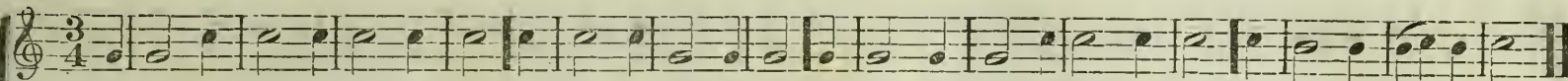


2 Oh may we ev - er hear thy voice! In mer - cy to us speak! In thee, O Lord, let us rejoice, And thy sal-vation seek, And thy sal-vation seek.

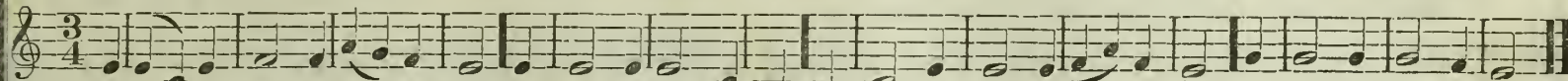


3 Je - sus shall ev - er be our theme, While in this world we stay; We'll sing of Jesus' lovely name, When all things else decay, When all things else decay.





1 Hear, gracious God, my hum-ble moan, To thee I breathe my sighs ; When will the mournful night be gone ? When shall my joys a-rise ?



2 Yet, tho' my soul in darkness mourns, Thy prom-ise is my stay ; Here would I rest till light re-turns—Thy presence makes my day.



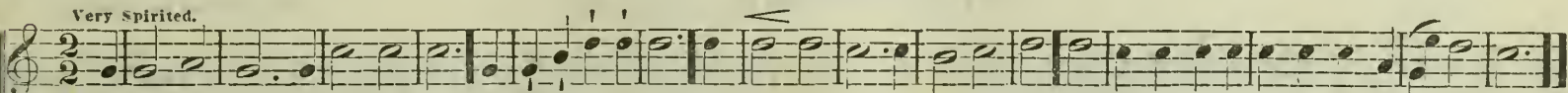
3 Come, Lord, and with ce-les-tial peace Re-lieve my ach-ing heart ; O smile and bid my sor-rows cease, And all their gloom de-part.



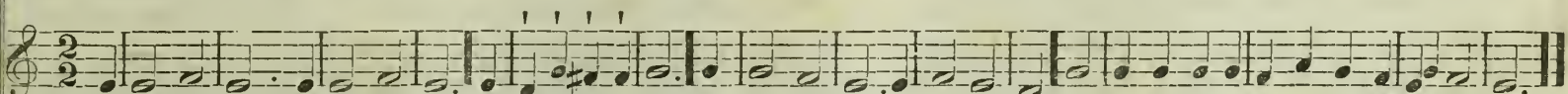
## LINDENVILLE. C. M.

WM. B. BRADBURY.

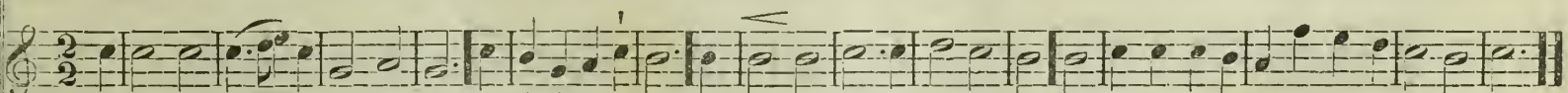
Very Spirited.



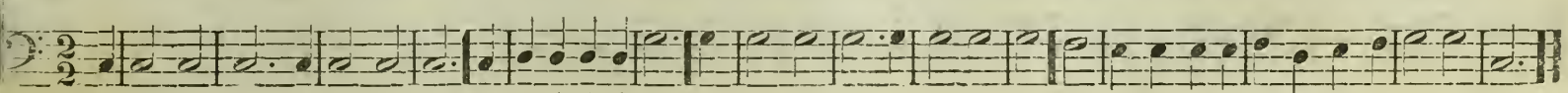
1 Sing, all ye ransomed of the Lord, Your great Deliverer sing : Ye pilgrims ! now for Zion bound, Be joyful in your King, Be joy-ful, in your King.



2 See the fair way his hand hath made,—How peaceful and how plain ! The simplest traveler need not err, Nor seek the path in vain, Nor seek the path in vain



3 A hand divine shall lead you on, Thro' all the blissful road ; Till to the sacred mount you rise, And see your smiling God, And see your smiling God.





*Allegretto* **S** END. **S** D C

1 { I heard the voice of Je - sus say Come un - to me and rest ; }  
 { Lay down, thou wea-ry one, lay down Thy head up - on my breast. } I came to Je - sus as I was, Wea-ry, and worn, and sad, I  
 found in him a rest-ing-place, And he has made me glad.

**S** END. **S** D.C.

2 { I heard the voice of Je - sus say, Be - hold, I free-ly give }  
 { The liv - ing wa - ter ; thir's-ty one, Stoop down, and drink, and live. } I came to Je - sus, and I drank Of that life - giv - ing stream ; My  
 thirst was quenched, my soul revived, And now I live in him.

## FONTENOY. C. M.

Arranged from the GERMAN.

1 Thy goodness, Lord, our souls confess ; Thy goodness we a - dore ; A spring whose blessings nev-er fail ; A sea with - out a shore

2 Thy boun - ty eve - ry season crowns With all the bliss it yields, With joy - ful clus - ters loads the vines, With strengthening grain the fields.

3 But chief - ly thy compassion, Lord, Is in the gos - pel seen ; There, like a sun, thy mer - cy shines, Without a cloud between.



# PEMBROKE. C. M.

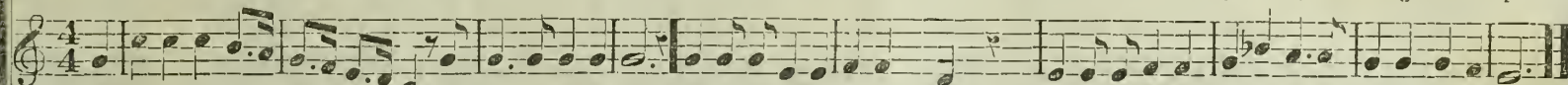
Arranged from DALMER 155

*Spir. ed*

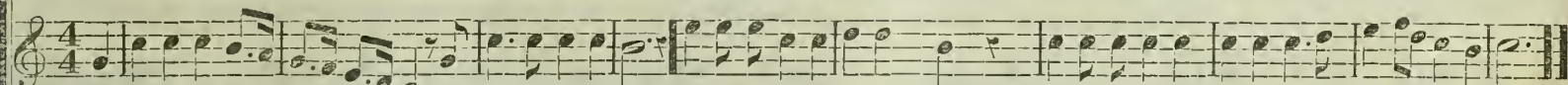


1 Awake ye saints! to praise your King, Your sweetest passions raise;

Your pious plea - sure, while you sing. Increasing with the praise.



1 Awake ye saints! to praise your King, Your sweetest passions raise; Your pious pleasure, while you sing. Your pious pleasure, while you sing, Increasing with the praise.



2 Great is the Lord,—and works unknown Are his divine employ: But still his saints are near his throne, But still his saints are near his throne, His treasure and his joy.



Your pious plea-sure while you sing, Increasing with your praise

# LINDAU. C. M.

GERMAN.

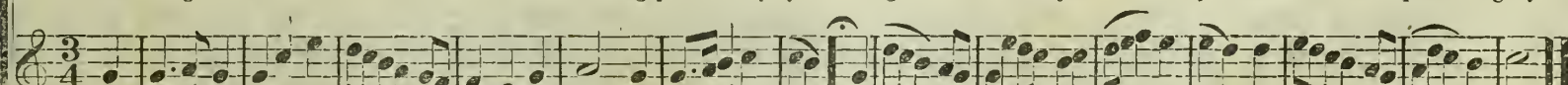
*Cantabile.*



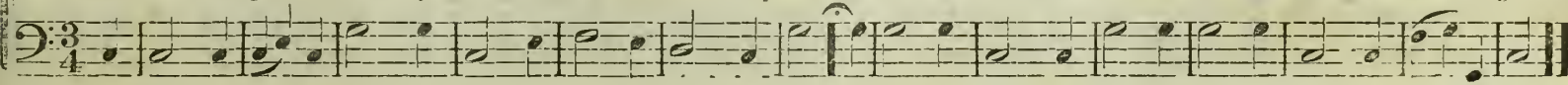
1 My soul, how love-ly is the place To which thy God re-sorts! 'Tis heaven to see his smiling face, Tho' in his earth-ly courts.



2 There the great Monarch of the skies His sav-ing power dis-plays; And light breaks in up-on our eyes With kind and quickening rays.



3 With his rich gifts the heaven-ly Dove Descends and fills the place, While Christ reveals his wondrous love, And sheds a-broad his grace.



## AWAY OVER JORDAN. C. M. with Chorus.

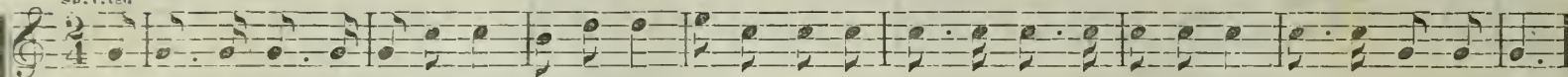
from the GOLDEN SHOWER, by permission.

Solo: *rit.* SEMI-CHORUS.

CHORUS.

SEMI-CHORUS.

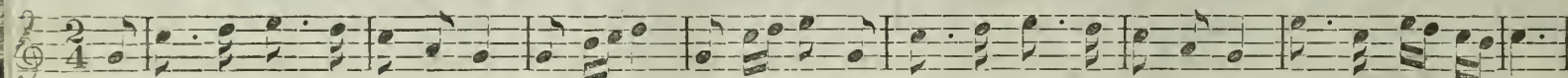
CHORUS.



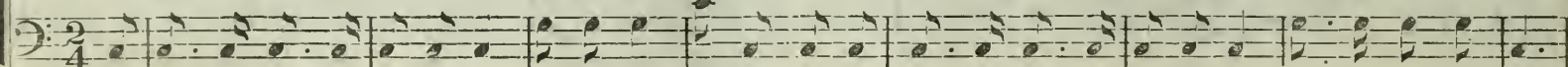
1 Je - sus, my all, to heaven is gone, *View the land, view the land,* He whom I fix my hopes up - on, *View the prom-ised land.*  
 2 His track I see, and I'll pur sue, *View the land, view the land,* The nar - row way till him I view, *View the prom-ised land.*



3 The way the ho - ly prophets went, *View the land, view the land,* The road that leads from ban - ishment, *View the prom-ised land.*



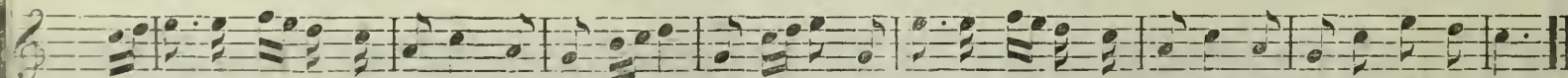
4 The king's high-way of ho - li - ness, *View the land, view the land,* I'll go, for all his paths are peace, *View the prom-ised land.*



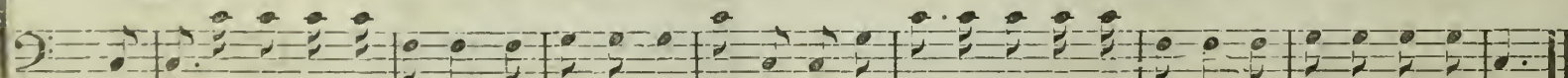
## REFRAIN.



A - way, a - way o - ver Jor - dan, We'll view the land, View the lan - A - way, a - way o - ver Jor - dan, We'll view the promised land.



A - way, a - way o - ver Jor - dan, We'll view the land, View the land, A - way, a - way o - ver Jor - dan, We'll view the promised land.



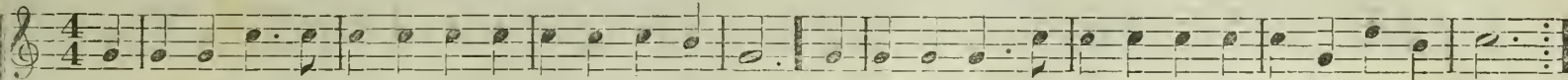


# THE WELCOME HOME. C. M. Double, with Chorus.

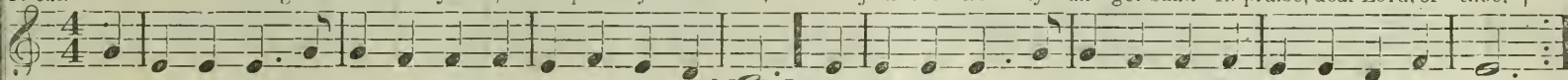
157

ADAPTED TO A DOUBLE CHOIR OR QUARTETTE.

From THE GOLDEN SHOWER, by permission.



1st Cho. 1 } How sweet will be the welcome home When this short life is o'er, When pain and sor - row, care and grief Shall dwell with us no more. }  
2d Cho. 1 } When we that bright and heavenly land, With spir-it eyes shall see, And join the ho - ly an - gel band In praise, dear Lord, of thee. }



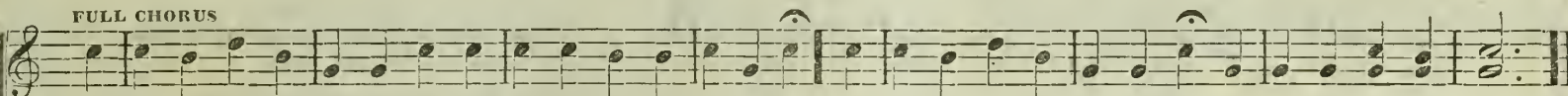
1st Cho. 2 } Lord, grant my frail and wayward bark, May an-chor sure and fast, Be - side the shin - ing gates of pearl, Where I may rest at last! }  
2d Cho. 2 } When once with-in, my soul shall know No hunger, thirst, or pain; No sickness, sor - row, care or death Shall vis - it me a - gain! }



1st Cho. 3 } O may I live while here be - low, In view of that blest day, When God's bright angels shall come down To bear my soul a - way! }  
2d Cho. 3 } When I shall walk the golden streets, In garments white and pure; And sing an end - less song to him Who made my soul se - cure! }



## FULL CHORUS



The welcome home, the welcome home, The Christian's welcome, welcome home, The welcome home, the welcome home, The Christian's welcome home.



The welcome home, the welcome home, the Christian's welcome home, The welcome home, the welcome home, The Christian's welcome home.



welcome home,



*Andante. pp* *cres.* *f* *dim.* *p* *cres.* *dim.*

1 There is an hour of hal - lowed peace, For those with care op - pressed, When sighs and sor - rowing  
 2 'Tis then the soul is freed from fears And doubts, which hero an - noy; Then they, who oft have

3 There is a home of sweet re - pose, Where storms as - sail no more; The streams of end - - less

4 There, pu - ri - ty with love ap - pears. And bliss with - out al - loy; There, they, who oft have

*cres.* *dim.* *dim.*

tears shall cease, And all be hushed to rest.  
 sown in tears, Shall reap a gain in joy.

plea - sure flows, On that ce les - tial shore.

sown in tears, Shall reap a gain in joy.

Small notes for all but the first range.

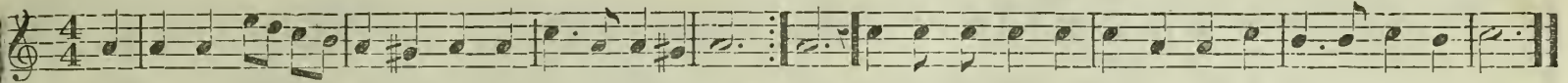
## SECOND HYMN.

- 1 There is a world of perfect bliss  
 Above the starry skies;  
 Oppressed with sorrow and with sins  
 I thither lift my eyes.
- 2 'Tis there the weary are at rest,  
 And all is peace within;  
 The mind, with guilt no more oppressed,  
 Is tranquil and serene.
- 3 Farewell to earth and earthly things:  
 In vain they tempt my stay:  
 Come, angels, spread your joyful wings,  
 And bear my soul away.
- 4 I long to see my Father's face,  
 And sing his praises too:  
 Adieu, companions, dearest friends  
 Vain world, once more adieu.

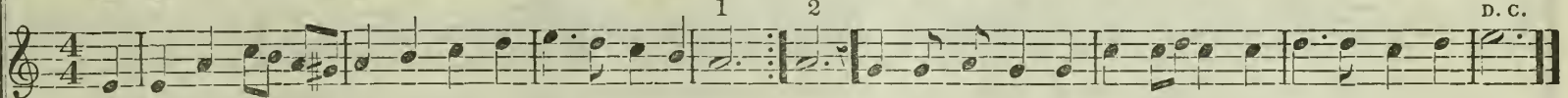
# MALONE. C. M. Double.

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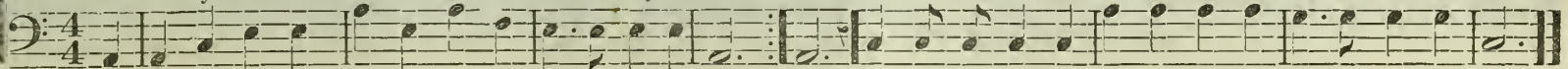
D. C.



1 { A - las! and did my Sa-viour bleed, And did my sovereign die?  
Would he de - vote that sa - cred head, For such a worm as ..... I? } Was it for crimes that I had done, He groaned upon the tree?  
A - maz - ing pi - ty! - grace unknown, And love beyond degree!



3 { Well might the sun in darkness hide, And shut its glo-ries in,  
When Christ, the mighty Ma - ker, d. d. For man the- creature's ..... sin. } Thus might I hide my blush - ing face, While his dear cross appears;  
Dis-solve my heart in thank-ful - ness, And melt mine eyes to tears.



# BELIEF. C. M. Double.

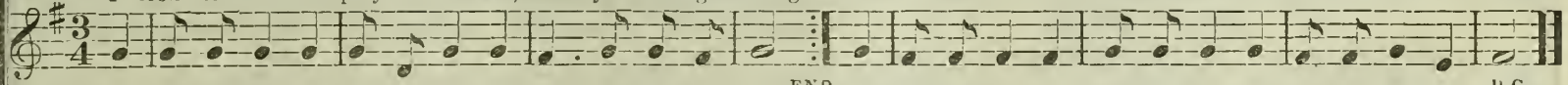
\*

END.

D. C.

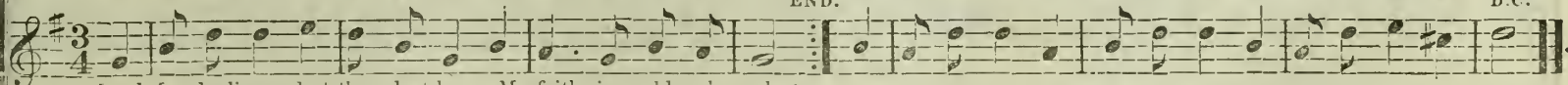


1 { Lord, I be-lieve: thy power I own, Thy truth I would o - bey: }  
I wan - der comfort - less and lone, When from thy paths I stray. } Lord, I be - lieve: but gloomy fears Sometimes be - dim my sight;  
I look to thee with prayers and tears, And cry for strength and light.

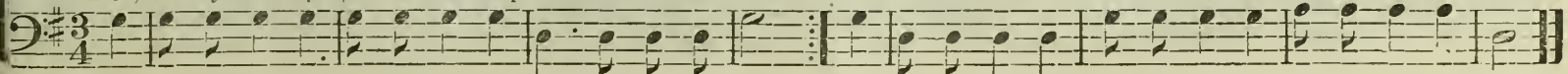


END.

D. C.



2 { Lord, I be-lieve: but thou dost know My faith is cold and weak: }  
Pit - y my frail - ty, and be-stow The con - fi - dence I seek. } Yes, I be-lieve, and on - ly thou Canst give my soul re - lief.  
Lord, to thy truth my spir - it bow. Help thou mine un - be - lief.



Let all the just to heaven, with joy, Their cheer - ful voi - ces raise, For well the

Let all the just to heaven, with joy, Their cheer - ful voi - ces raise,

Let all the just to heaven with joy, Let all the just to heaven, with joy, Their cheer - ful voi - ces raise,

Let all the earth to heaven, with joy, Their cheer - ful voi - ces raise, For well the right - eous

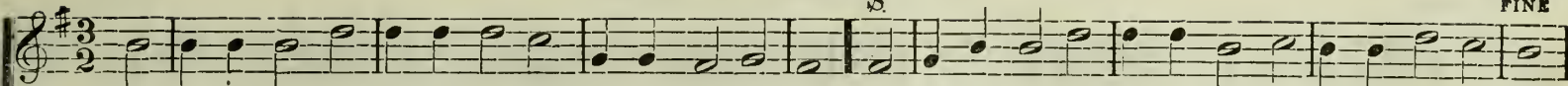
right-eous it be - comes, For well the righteous it becomes To sing sweet songs of praise, To sing sweet songs of praise.

For well the right-eous it be - comes To sing sweet songs of praise, To sing sweet songs of praise.

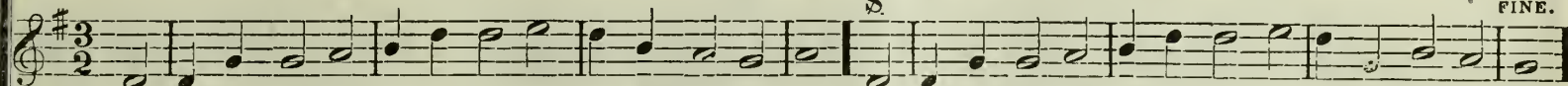
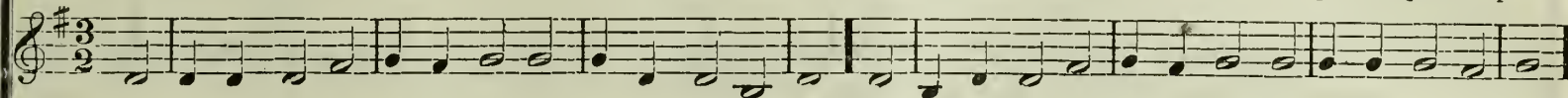
For well the righteous it be - comes..... it be - comes, To sing sweet songs of praise

it be - comes For well the righteous it be - comes, To sing sweet songs of praise, To sing sweet songs of praise.

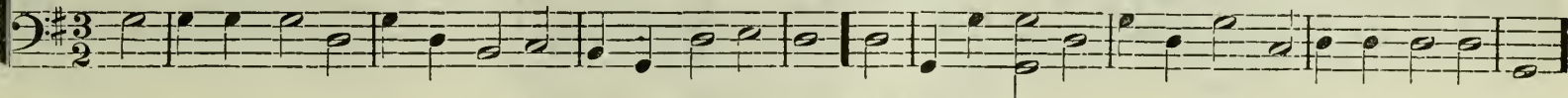




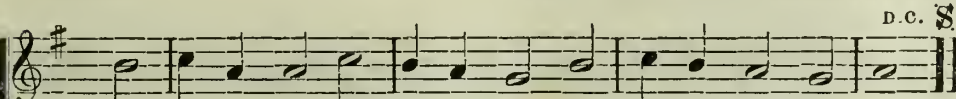
1 Sweet is the friend-ly voice which speaks The words of life and peace,—That bids the pen - i - tent re - joice, And sin and sor-row cease.  
No flattering dreams of earth-ly bliss Such pure delight im - part.



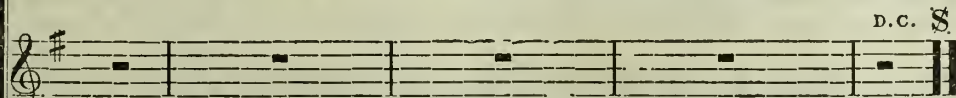
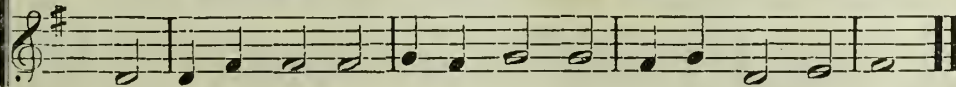
2 Thou still art mer - ci - ful and kind; Thy mer - cy, Lord, re - veal: The broken heart thy grace can bind, The wounded spir - it heal.  
Con-duct me in the path that leads To ev - er - last - ing rest.



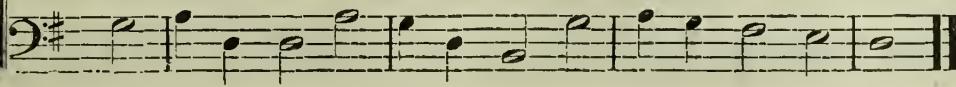
SECOND HYMN.



No heal-ing balm on earth like this, Can cheer the con - trite heart;



Let thy bright presence, Lord, re - store True peace with - in my breast;



- 1 Vain are the hopes the sons of men  
On their own works have built;  
Their hearts by nature all unclean,  
And all their actions guilt.
- 2 Let Jew and Gentile silent bow,  
Without a murmuring word;  
Let all the race of man confess  
Their guilt before the Lord.
- 3 In vain we ask God's righteous law  
To justify us now;  
Since to convince and to condemn  
Is all the law can do.
- 4 Jesus, how glorious is thy grace?  
When in thy name we trust,  
Our faith receives a righteousness  
That makes the sinner just

Staccato

1 Sing, all ye ransomed of the Lord! Your great Deliverer sing: Ye pilgrims! now, for Zi - on bound, Be joyful in your King, Be joyful in your King.

2 See the fair way his hand hath made; How peaceful and how plain! The simplest traveler need not err, Nor seek the path in vain, Nor seek the path in vain.

3 A hand divine shall lead you on, Thro' all the blissful road; Till to the sacred mount you rise, And see your smiling God, And see your smiling God.

## SUBMISSION. C. M.

BRENORA.

Legato.

1 And can my heart as - pire so high To say, "My Father, God?" Lord, at thy feet I fain would lie, And learn to kiss the rod.

2 I would sub-mit to all thy will, For thou art good and wise; Let each re - bellious thought be still, Nor one faint mur-mur rise.

3 Thy love can cheer the dark-est gloom, And bid me wait so - rene, Till hopes and joys im - mor - tal bloom, And brighten all the scene.

4 "My Fa-ther, God," per - mit my heart To plead her hum-ble claim, And ask the bliss those words im-part, In my Re-deem-er's name.



Moderato.

1 Hap - py the souls to Je - sus joined, And saved by grace alone : Walking in all his ways, they find Their heaven on earth be - gun.

2 The church triumph - ant in thy love, Their mighty joys we know : They sing the Lamb in hymns a - bove, And we in hymns be - low.

3 Thee in thy glorious realms they praise, And bow before thy throne ; We in the king - dom of thy grace : The kingdoms are but one.

4 The ho - ly to the ho - liest leads ; From thence our spirits rise ; And he that in thy stat - utes treads Shall meet thee in the skies.

DWIGHT. C. M.

Sostenuto. >

1 Why should our tears in sor - row flow, When God recalls his own ; And bids them leave a world of woe, For an im - mor - tal crown ?

2 Is not e'en death a gain to those Whose life to God was given ? Glad - ly to earth their eyes they close, To o - pen them in heaven.  
*cres.*

3 Then let our sorrows cease to flow, — God has recalled his own ; But let our hearts, in eve - ry woe, Still say, — "Thy will be done !"



*Allegro con Spirito.*

1 Ring on, ye bells, with joy - ful tale, Far o - ver lake and lea; Make glad my love-ly na - tive vale, As it was wont to be.

2 Sweet is your tune - ful, changeful play, As on the gale it swells, Or soft - ly floats and dies a - way, A - down the dis-tant dells.

3 Ring out your cheer - ful earn-est chime, And bid the gathering throng With-in these courts keep ho-ly time, With heartfelt prayer and song.

4 Ring on, and let your joy - ful peal Re-sound a - far and near, Bid old and young from hill and vale De-vout-ly wor - ship here.

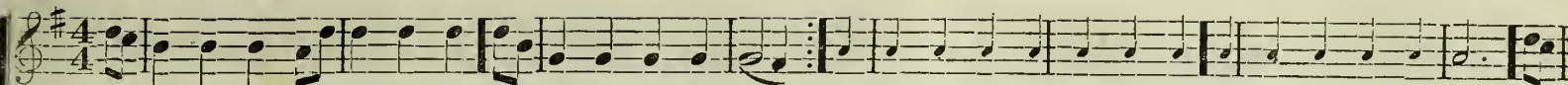
## COUNSELLOR. C. M.

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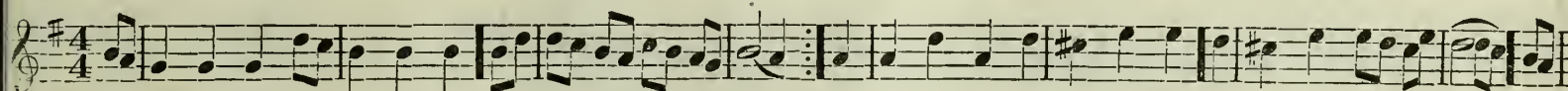
1 Give me the wings of faith, to rise Within the veil, and see The saints above, — how great their joys, — How bright their glories be, How bright their glories be.

2 I ask them, — whence their vict'ry came? They, with united breath, Ascribe their conquest to the Lamb, — Their triumph to his death, Their triumph to his death.

3 Our glorious leader claims our praise, For his own pattern given, — While the long cloud of witnesses Show the same path to heaven, Show the same path to heaven.



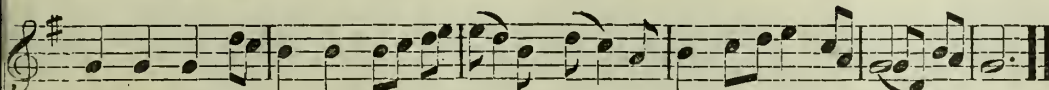
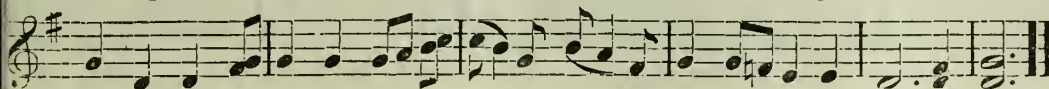
1 { To thee, my righteous King and Lord, My grate-ful soul I'll raise ; }  
 { From day to day thy works re-cord, And ev - er sing thy praise. } Thy greatness human thought exceeds ; Thy glo-ry knows no end ; The-



2 { Thy wondrous acts, thy power and might My constant theme shall be ; }  
 { That song shall be my soul's de-light, Which breathes in praise to thee. } The Lord is boun-ti - ful and kind, His an - ger slow to move ; His



last - ing re - cord of thy' deeds Thro' a - ges shall descend, Thro' a - ges shall de-scend.



ten - der mer-cies all shall find, And all his goodness prove, And all his goodness prove.



5.

From all thy works, O Lord, shall spring,  
 The sound of joy and praise ;  
 Thy saints shall of thy glory sing,  
 And show the world thy ways.

6.

Throughout all ages shall endure  
 Thine everlasting reign  
 And thy dominion, firm and sure,  
 Forever shall remain.



Quiet and Gentle.

1 Let peaceful silence all around, Its heavenly shelter spread; So shall the living word abound, The word that wakes the dead, The word that wakes the dead.

2 How sweet to wait up-on the Lord, In stillness and in prayer; What tho' no preacher speaks the word, A minister is there, A min-is-ter is there.

3 And He can bend the heart of steel, He bows the loftiest soul; O'er all we think, and all we feel, How matchless his control, How matchless his control.

## JEDDO. C. M.

From THE SHAWM. By permission.

Very Spirited and Joyous—Staccato.

1 Awake, my soul, stretch every nerve, And press with vigor on; A heavenly race demands thy zeal, And an immortal crown, And an immortal crown.

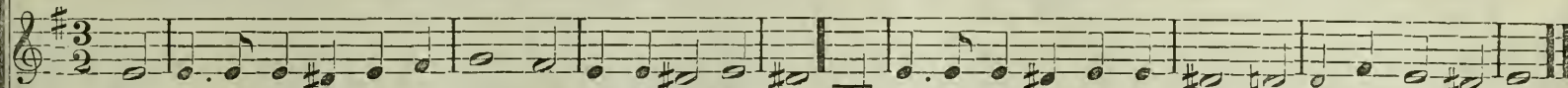
2 'Tis God's all animating voice, That calls thee from on high; 'Tis he, whose hand presents the prize To thine aspiring eye, To thine as-pir-ing eye

3 A clou<sup>d</sup> of wit-ness-es around Hold thee in full survey; Forget the steps already trod, And onward urge thy way, And onward urge thy way.



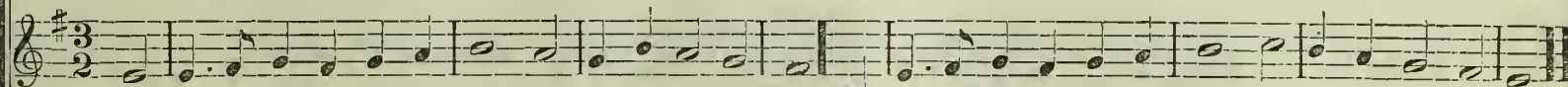


1 O could I find from day to day. A near-ness to my God, Then would my hours glide sweet a-way, While lean-ing on his word.

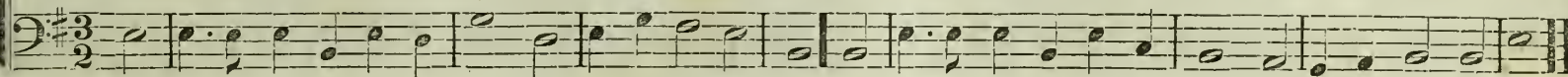


2 Lord, I de-sire to with thee live A - new from day to day, In joys the world can nev - er give, Nor ev - er take a - way.

3 Blest Je - sus, come, and rule my heart, And make me wholly thine, That I may nev - er more de - part, Nor grieve thy love di - vine.

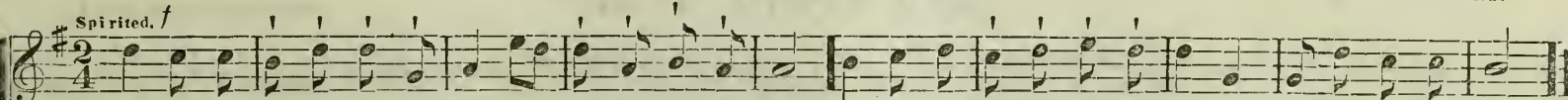


4 Thus, till my last, ex - pir - ing breath, Thy goodness I'll a - dore; And when my frame dissolves in death, My soul shall love thee more.

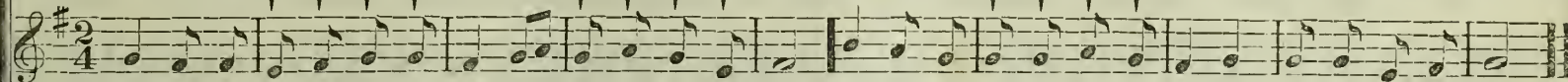


## IRA. C. M.

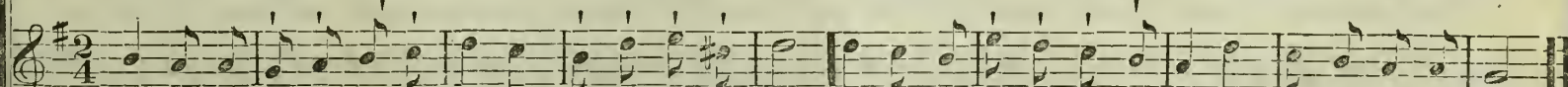
WM. B. BRADBURY.



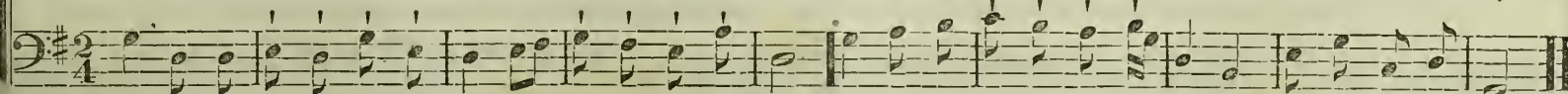
1 Je - sus, in thy transport-ing name What glo - ries meet our eyes! Thou art the seraph's lof - ty theme, The won - der of the skies.



2 Well might the heavens with wonder view A love so strange as thine; No thought of an - gels ev - er knew Com - pas-sion so di - vine.



3 O, may our wil - ling hearts confess Thy sweet, thy gen - tle sway; Glad captives of thy matchless grace, Thy righteous rule o - bey.



*Affettuoso*

1 By cool Si - lo - am's sha - dy rill How fair the li - ly grows! How sweet the breath beneath the hill, Of Sha - ron's dew - y rose!

2 Lo! such the child whose ear - ly feet The paths of peace have trod, Whose secret heart, with influence sweet, Is upward drawn to God.

3 By cool Si - lo - am's sha - dy rill The li - ly must de - cay; The rose, that blooms beneath the hill, Must short - ly fade a - way.

4 And soon, too soon, the win - try hour Of man's ma - tu - rer age Will shake the soul with sorrow's power, And stormy pas - sion's rage.

## ELLIOTT. C. M.

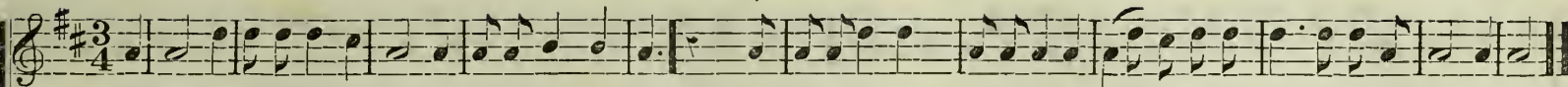
Arranged from a MS. of W. S. E.

1 Oh! could our thoughts and wishes fly, A - bove these gloomy shades, To those bright worlds beyond the sky, Which sorrow ne'er in - vades!—

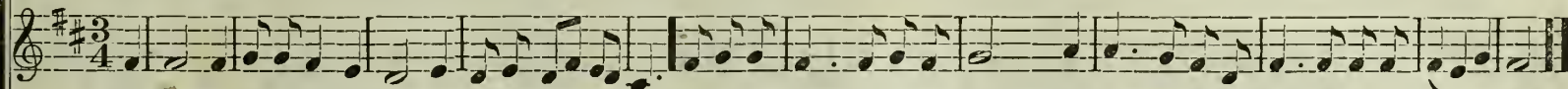
2 There, joys, unseen by mortal eyes, Or reason's fee - ble ray, In ev - er - blooming prospects rise, Un - con - scious of de - cay.

3 Oh! then, on faith's sub - lim - est wing, Our ar - dent hope shall rise To those bright scenes, where pleasures spring immortal, in the skies.

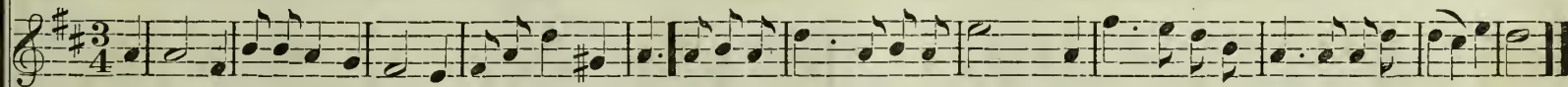




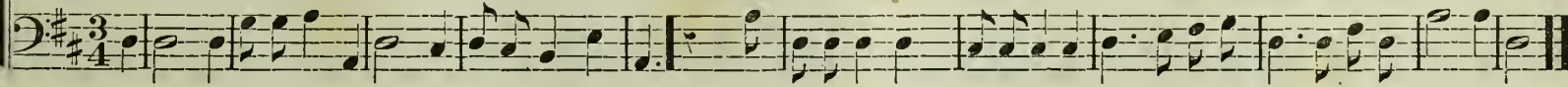
1 Again our earthly cares we leave, And to thy courts repair ; Again, with joyful feet, we come To meet our Saviour here, To meet our Saviour here.



2 Within these walls let holy peace, And love, and concord, dwell ; Here give the troubled conscience ease, The wounded spirit rest, The wounded spirit rest.

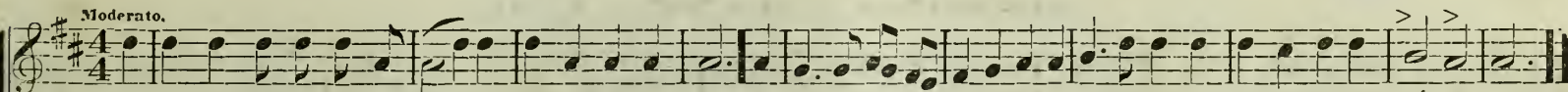


3 The feel-ing heart, the melt-ing eye, The humble mind, bestow ; And shine upon us from on high, To make our graces grow, To make our graces grow.

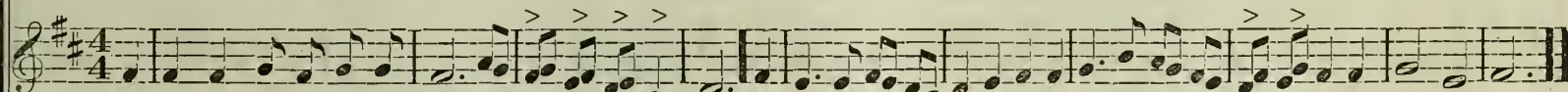


## PILLSBURY. C. M.

Arranged from CLORA.



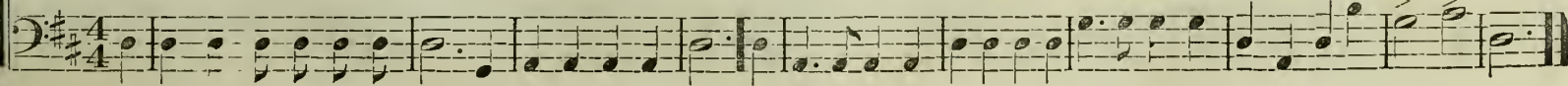
1 In all my Lord's appointed ways, My journey I'll pursue ; Hinder me not, —ye much-loved saints ! For I must go with you, For I must go with you.  
2 Thro' floods and flames, if Jesus leads, I'll follow where he goes ; Hinder me not ! —shall be my cry, Tho' earth and hell oppose, Tho' earth and hell oppose.



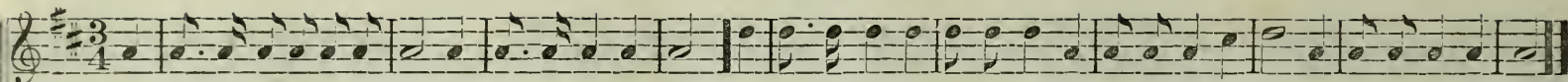
3 Thro' du - ty, and thro' tri-als too, I'll go at his command ; Hin-der me not, for I am bound To my Immanuel's land, To my Immanuel's land.



4 And, when my Saviour calls me home, Still this my cry shall be, Hinder me not, —come, welcome, death ! I'll gladly go with thee, I'll gladly go with thee.

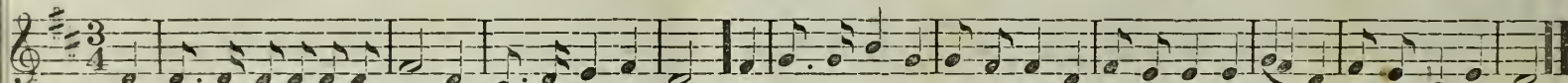




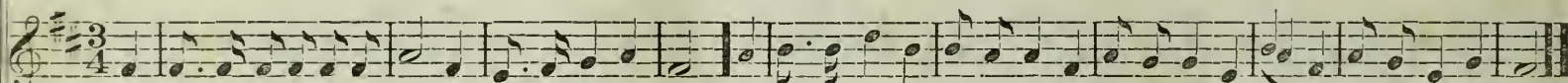


1 I love to steal awhile away, From every cumbering care, And spend the hours of setting day, In humble, grateful prayer, In humble, grateful prayer.

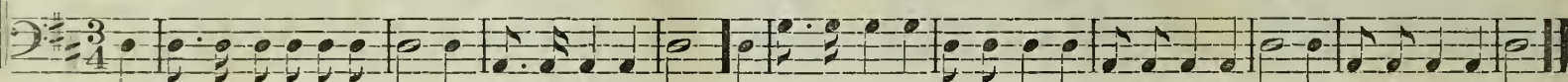
2 I love, in soli-tude, to shed The pen-iten-tial tear; And all his promises to plead, Where none but God is near, Where none but God is near.



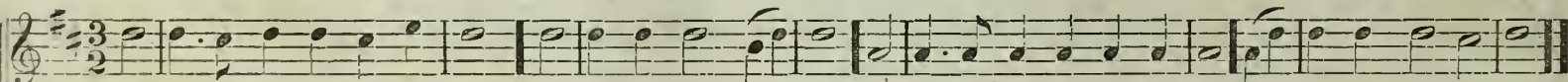
3 I love to think on mercies past, And future good implore; My cares and sorrows all to east, On him whom I a-dore, On him whom I a-dore.



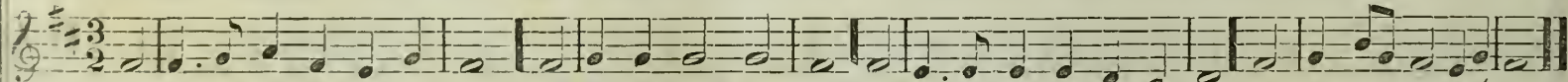
4 And, when life's toilsome day is o'er, May its departing ray Be calm, as this impressive hour, And lead to endless day, And lead to endless day.



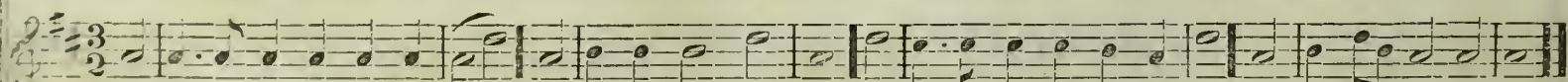
### MASON'S CHANT. C. M.



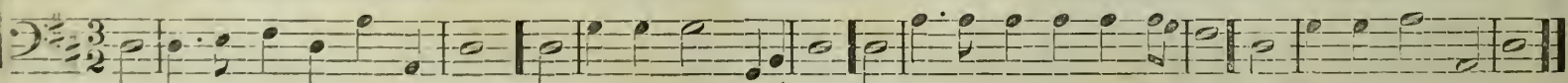
1 Oh! for a thousand tongues to sing My dear Redeem - er's praise! The glo - ries of my God and King, The triumphs of his grace!



2 My gra-cious Mas-ter and my God! As-sist me to ,pro - claim, To spread, thro' all the earth a - broad, The hon - ors of thy name



3 Je - sus—the name that calms my fears, That bids my sor - rows cease; 'Tis mu-sic to my ravished ears; 'Tis life. and health, and peace.



Boid and Vigorous.

1 Joy to the world,—the Lord is come, Let earth receive her King; Let eve-ry heart pre-pare him room, And heaven and nature sing,  
 2 Joy to the earth,—the Saviour reigns; Let men their songs employ; While fields and floods, rocks, hills, and plains, Repeat the sounding joy,  
 3 No more let sins and sorrows grow, Nor thorns in-fest the ground; He comes to make his bless-ings flow, Far as the curse is found,  
 4 He rules the world with truth and grace, And makes the nations prove The glo-ries of his right-eous-ness, And wonders of his love,

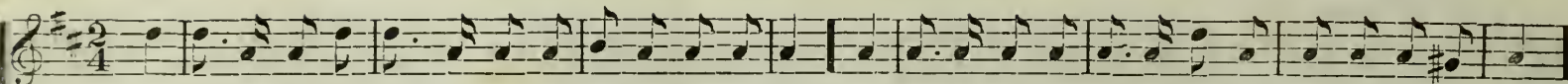
cres.

Let eve-ry heart pre-pare him room, And heaven and na-ture sing.  
 While fields and floods, rocks, hills, and plains, Re-peat the sound-ing joy.  
 He comes to make his blessings flow, Far as the curse is found.  
 The glo-ries of his righteous-ness, And won-ders of his love.

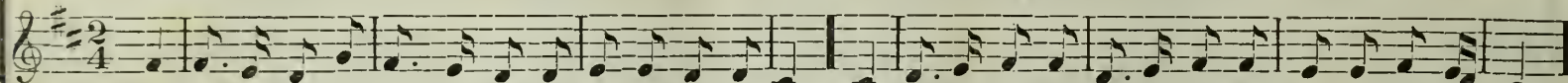
## SECOND HYMN.

- 1 Ye isles and shores of every sea!  
 Rejoice—the Saviour reigns:  
 His word, like fire, prepares his way,  
 And mountains melt to plains.
- 2 His presence sinks the proudest hills  
 And makes the valleys rise;  
 The humble souls enjoy his smiles,  
 The haughty sinner dies.
- 3 Adoring angels at his birth,  
 Make the Redeemer known,  
 Thus shall he come to judge the earth,  
 And angels guard his throne
- 4 The seeds of joy and glory, sown  
 For saints in darkness here,  
 Shall rise and spring in worlds unknown,  
 And a rich harvest bear.

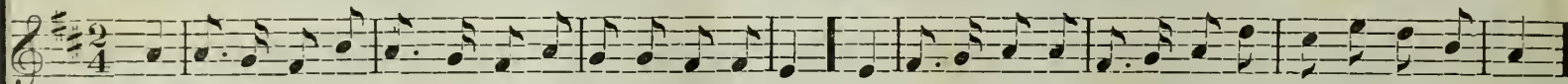




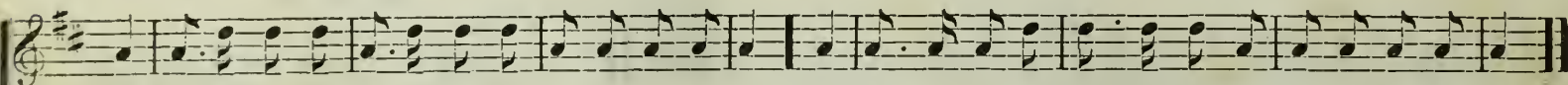
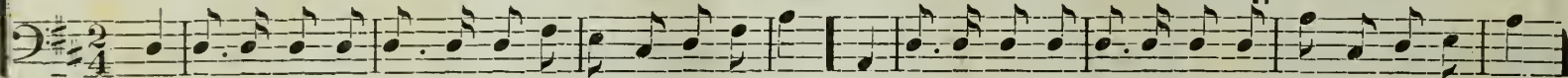
1 Con - tin - ual - ly, con - tin - ual - ly, to God the Lord most high, For suc - cor and en - cour - age - ment to him a - loud we cry;



2 Con - tin - ual - ly, con - tin - ual - ly, we feel our dai - ly need, And learn with joy to com - pre - hend that he is strong in - deed;



3 Con - tin - ual - ly, con - tin - ual - ly, whate'er our weakness be, We know he can and will uphold, and bless right roy - al - ly;



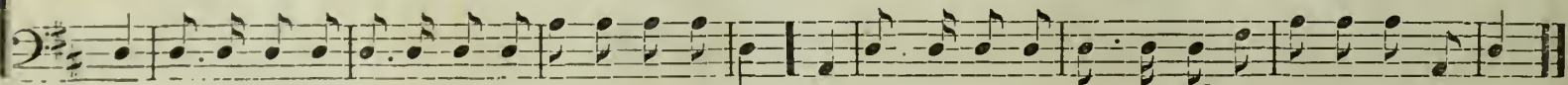
Con - tin - ual - ly, con - tin - ual - ly, to him a - lone we come, Our hab - i - ta - tion strong and safe, our soul's de - light - some home.



Con - tin - ual - ly, con - tin - ual - ly, we seek to him for rest, His power al - migh - ty to pro - tect, his love, of all, the best.

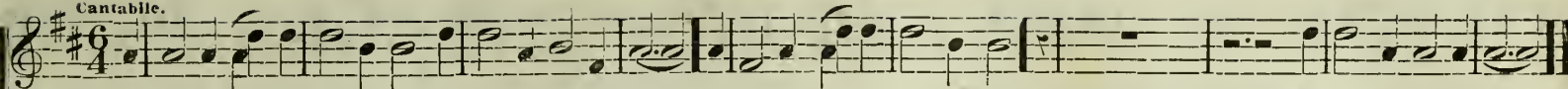


Con - tin - ual - ly, con - tin - ual - ly, he will our souls sustain, Un - til with him for ev - er - more, tri - umph - ant we shall reign.





Cantabile.

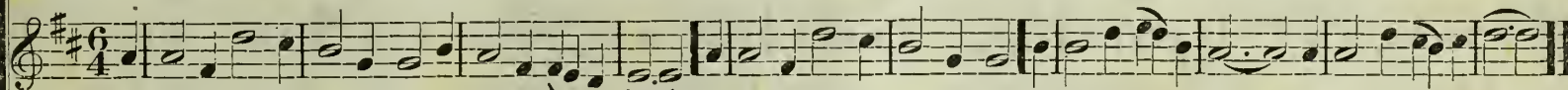


1 O Lord, I would delight in thee, And on thy care depend; To thee in ev - ery trouble flee, My best, my on-ly Friend, My best, my only Friend.

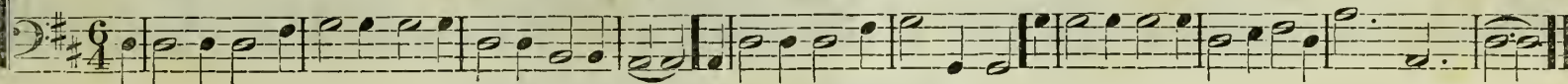


2 When all created streams are dried, Thy fulness is the same; May I with this be sat-is - fied, And glo-ry in thy name, And glo-ry in thy name.

3 No good in creatures can be found, But may be found in thee; I must have all things, and abound, While God is God to me, While God is God to me.

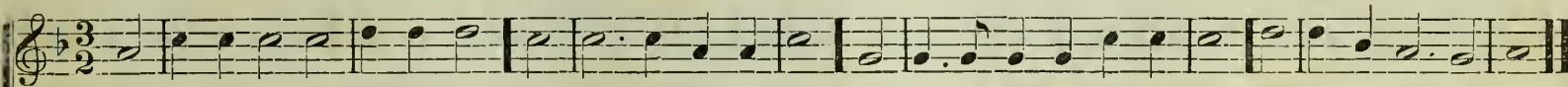


4 O Lord, I cast my care on thee; I triumph and adore; My great concern shall ever be 'Te love and please thee more, 'To love and please thee more.

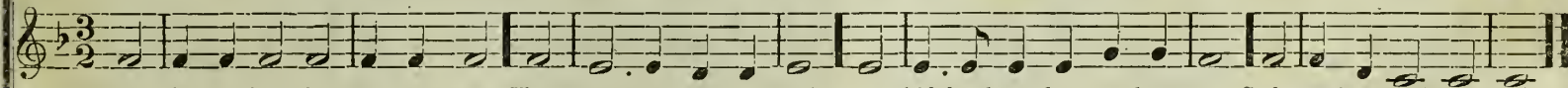


## ALEXANDER. C. M.

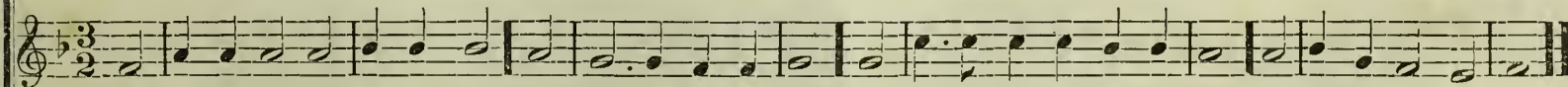
WM B. BRADBURY.



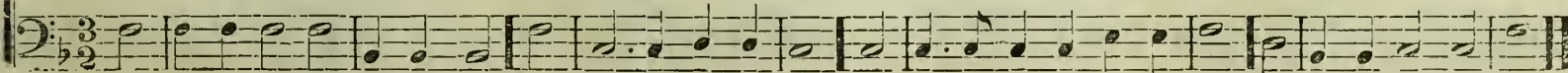
1 There is a time, we know not when, A point, we know not where, That marks the des-ti - ny of man, To glo-ry or des-pair.



2 There is a line, by us un - seen, That cross-es eve-ry path; The hid-den boun-da - ry between God's patience and his wrath.



3 How far may we go on in sin? How long will God for - bear? Where does hope end? and where begin The confines of despair?



Moderato.

1 O could I find, from day to day, A nearness to my God, Then would my hours glide swift a - way, While lean - ing on his word.

2 Lord, I de - sire with thee to live A - new from day to day, In joys the world can nev - er give, Nor ev - er take a - way.

3 Blest Je - sus, come, and rule my heart, And make me whol - ly thine, That I may nev - er more de - part, Nor grieve thy love di - vine.

4 Thus, till my last ex - pir - ing breath, Thy goo - lness I'll a - dore; And when my frame dissolves in death, My soul shall love thee more.

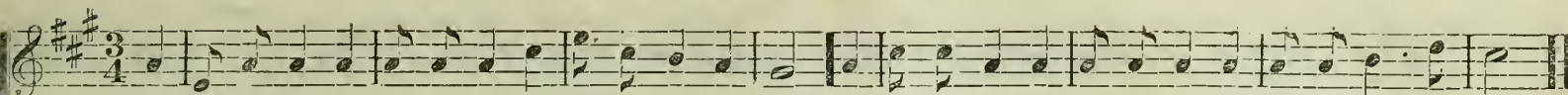
## HEGRAI. C. M.

1 Return, O God of love! re - turn; Earth is a tire - some place: How long shall we, thy children, mourn Our absenee from thy face?

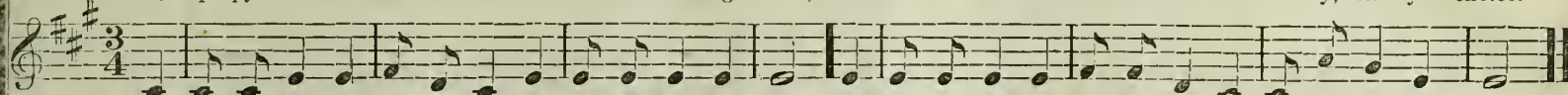
2 Let heaven succeed our painful years, Let sin and sor - row cease; And, in pro - portion to our tears, So make our joys increase.

3 Thy won - ders to thy servants show, Make thine own work complete; Then shall our souls thy glories know, And own thy love was great.





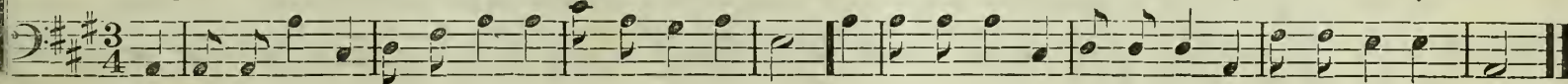
1 Oh, hap - py is the man who hears Instruction's warning voice ; And who ce - les - tial wisdom makes His ear - ly, on - ly choice.



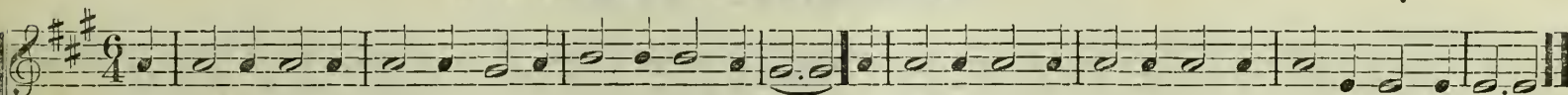
2 For she hath treasures great - er far Than east and west un - fold ; And her rewards more precious are Than all their stores of gold.



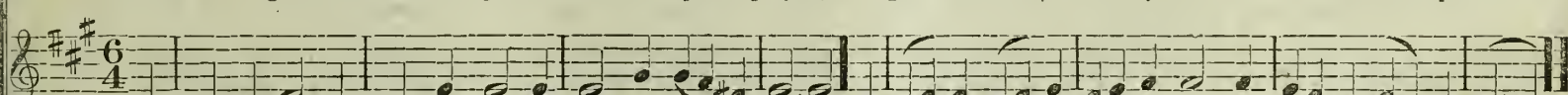
3 She guides the young with in - no - cence, In pleasure's paths to tread : A crown of glo - ry she bestows Up - on the ho - ar - y head.



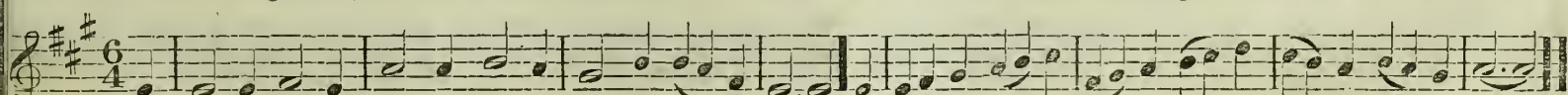
THRONE OF GRACE. C. M.



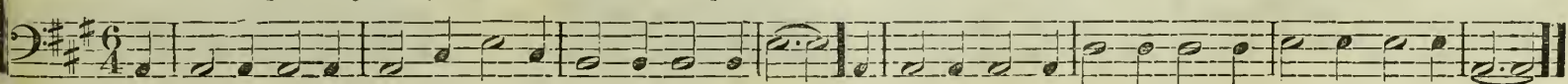
1 A throne of grace ! then let us go And of - fer up our prayer ; A gracious God will mer - cy show To all that wor - ship there.



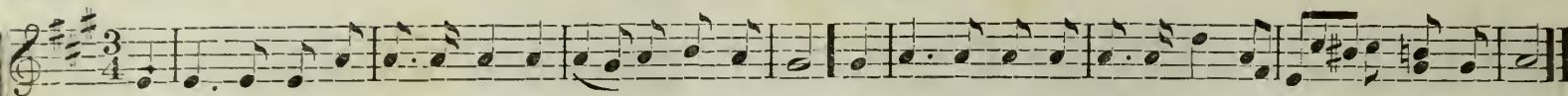
2 A throne of grace ! O, at that throne Our knees have often bent, And God has showered his blessings down As of - ten as we went.



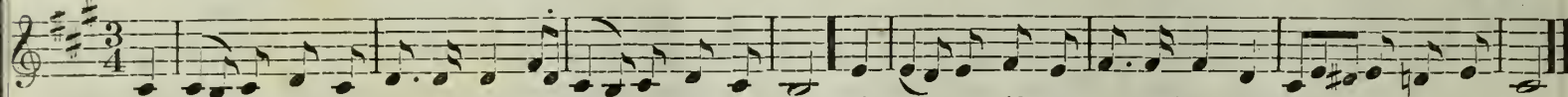
3 A throne of grace ! rejoice, ye saints ; That throne is o - pen still ; To God un - bo - som your complaints, And then inquire his will.



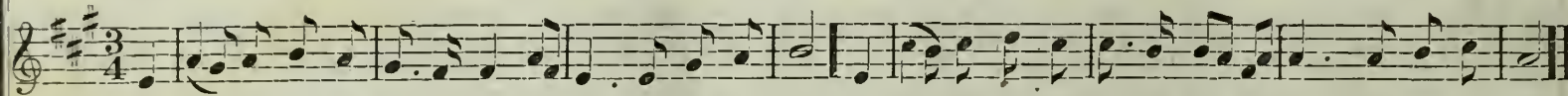




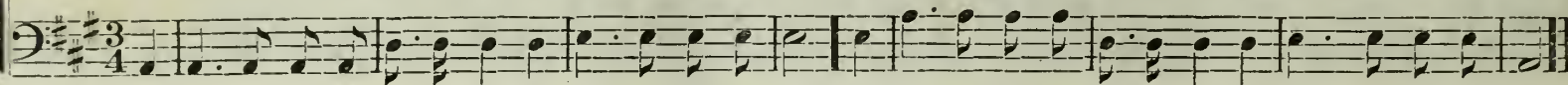
1 Come, let us join our songs of praise To our as - cend - ed Priest; He entered heaven, with all our names Engrav - en on his breast.  
 2 Be - low, he washed our guilt a - way, By his a - ton - ing blood; Now he appears be - fore the throne, And pleads our cause with God.



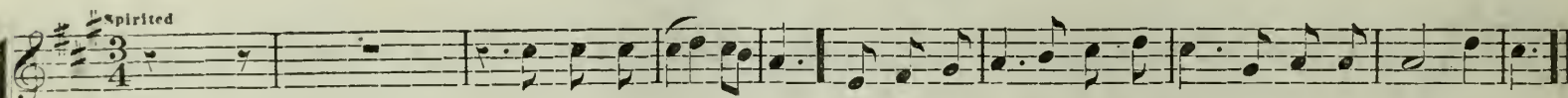
3 Clothed with our nature still, he knows The weakness of our frame, And how to shield us from the foes Whom he himself o'er-came.



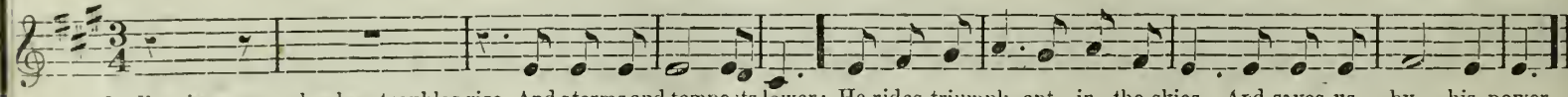
4 Oh! may we ne'er for - get his grace, Nor blush to hear his name; Still may his hearts hold fast his faith, Our lips his praise proclaim.



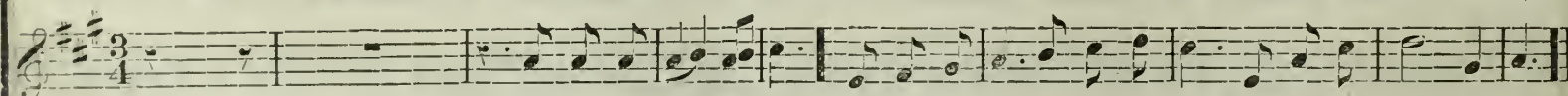
## JEHOIDA. C. M.



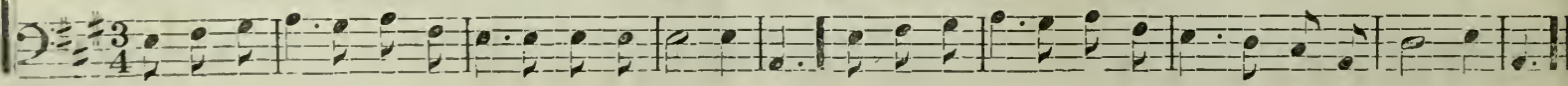
1 Je - ho - vah lives, and be his name By eve - ry heart adored; From age to age he is the same, The on - ly God and Lord.



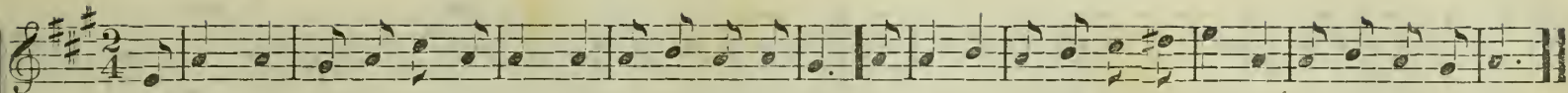
2 He is our rock when troubles rise, And storms and tempests lower; He rides triumph - ant in the skies, And saves us by his power.



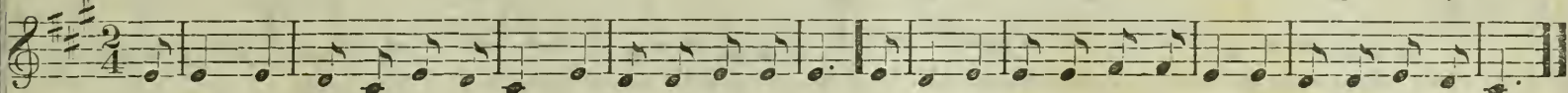
3 He saves from danger, death and hell, From fear, distress, and harm; Makes every soul in safe - ty dwell, For might - y is his arm.



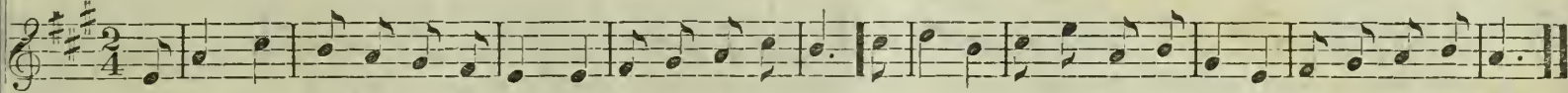
# GOLDEN SHOWER. C. M.



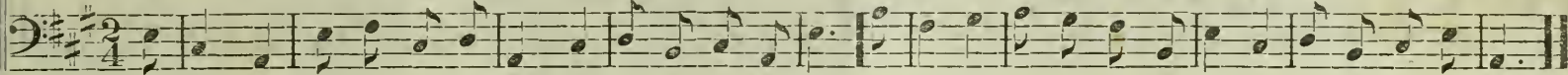
1 The Lord of glo - ry is my light, And my sal - va - tion too; God is my strength—nor will I fear What all my foes can do.  
2 One priv - i - lege my heart de-sires,—Oh! grant me an a - bode, A - mong the churches of thy saints,—The temples of my God.



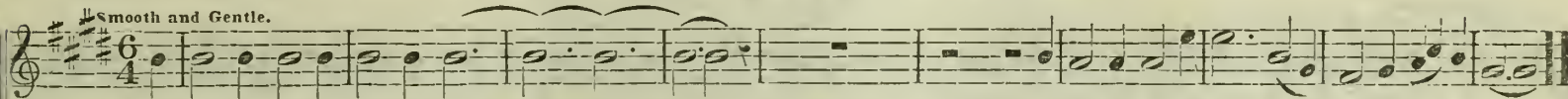
3 There shall I of - fer my re - quests, And see thy beau - ty still; Shall hear thy mes - sa - ges of love, And there inquire thy will.



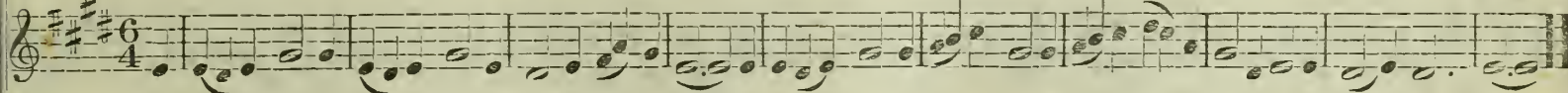
4 When trou - bles rise, and storms appear, There may his children hide; God has a strong pa - vil-ion, where He makes my soul a - bide.



# GOLDEN CHAIN. C. M.



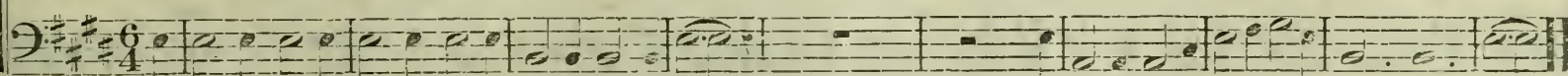
1 By cool Si-lo-am's shady rill, How fair the lily grows! How sweet the breath, beneath the hill, Of Sharon's dewy rose! Of Sharon's dewy rose!



2 Lo! such the child whose early feet The paths of peace have trod. Whose secret heart, with influence sweet, Is upward drawn to God, Is upward drawn to God.



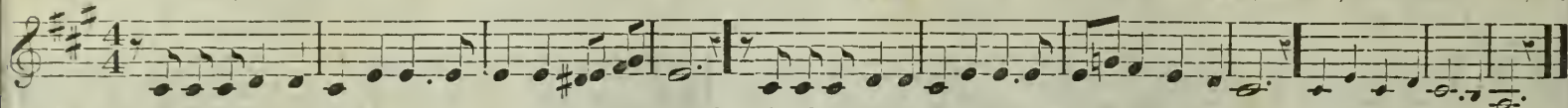
3 By cool Si - lo - am's sha - dy rill The lily must decay; The rose that blooms beneath the hill, Must shortly fade away, Must shortly fade away.



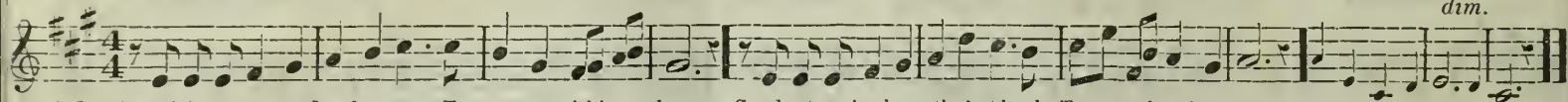




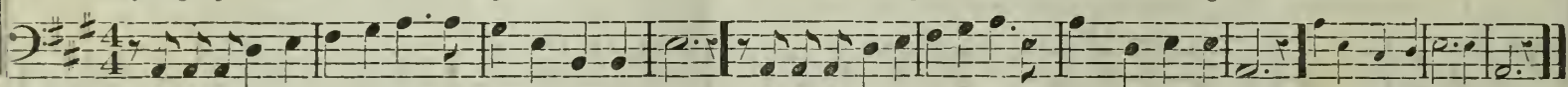
1 Sweet is the friendly voice which speaks The words of life and peace,—That bids the penitent rejoice, And sin and sorrow cease, cease, And sin and sorrow, &c.



2 No healing balm on earth, like this, Can cheer the contrite heart; No flattering dreams of earthly bliss Such pure delight impart.

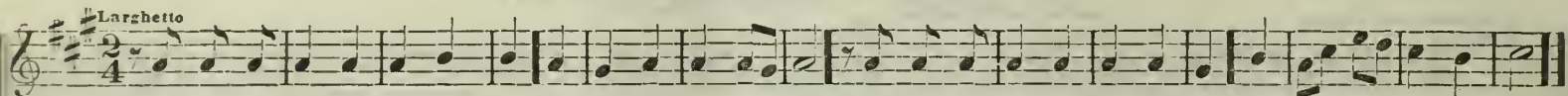


3 Let thy bright presence, Lord, restore True peace within my breast; Conduct me in the path that leads To ev-er-last-ing rest.

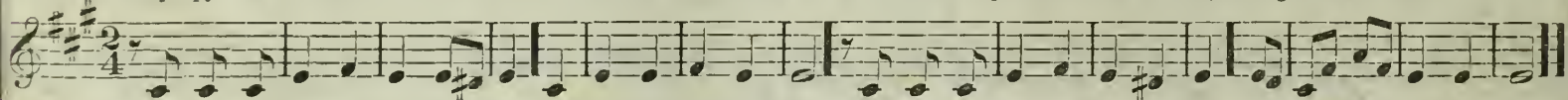


## BOWDOIN SQUARE. C. M.

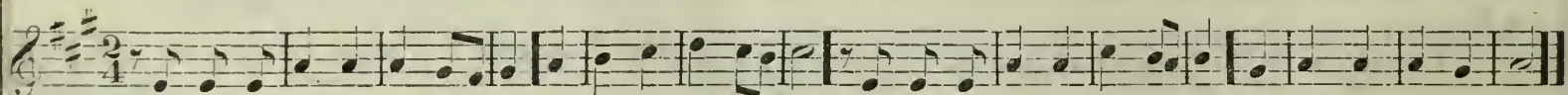
Arr'd from Vogler by SUMNER HILL.



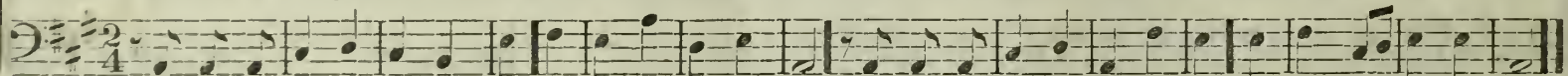
1 Hap - py is he who fears the Lord, And follows his commands; Who lends the poor without reward, Or gives with libe - ral hands.



2 As pi - ty dwells with-in his breast, To all the sons of need, So God shall an - swer his request, With blessings on his seed.



3 In times of dan - ger and distress, Some beams of light shall shine, To show the world his righteousness, And give him peace di - vine.







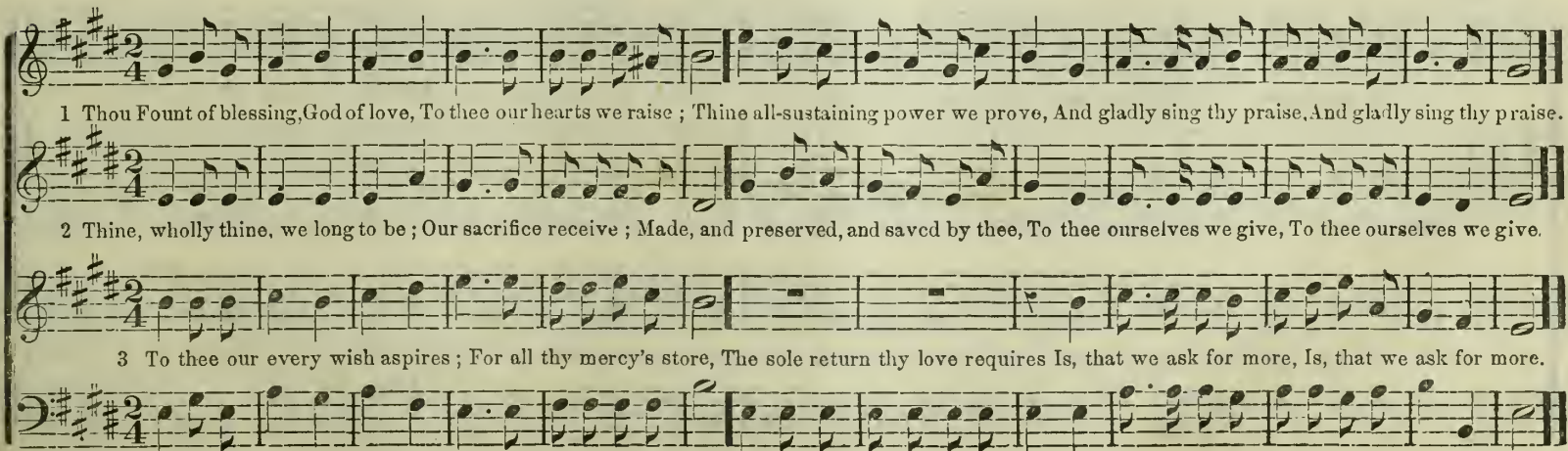
1 'Twas in the watch-es of the night I thought up-on thy power; I kept thy love-ly face in sight, A-mid the dark-est hour.  
 2 While I lay rest-ing on my bed, My soul a-rose on high; My God, my life, my hope, I said, Bring thy sal-va-tion night.

3 I strive to mount thy ho-ly hill; To walk the heavenly road; Thy glo-ries all my bo-som fill, While I commune with God.

4 Thy mer-cy stretches o'er my head The sha-dow of thy wing; My heart re-joices in thine aid, And I thy prais-es sing.

## MONT-CLAIR. C. M.

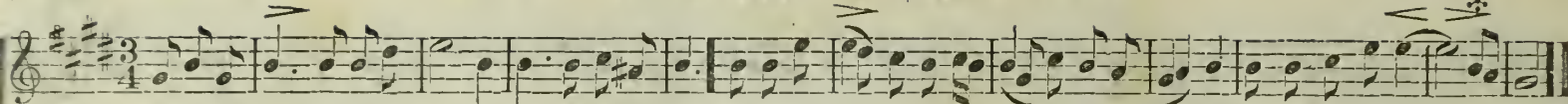
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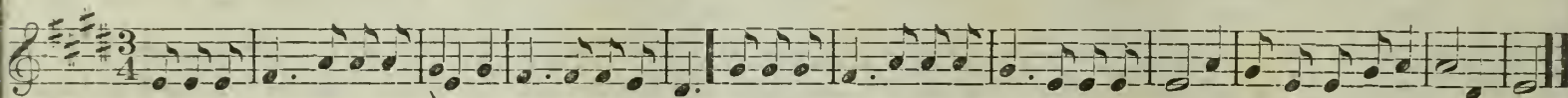
1 Thou Fount of blessing, God of love, To thee our hearts we raise; Thine all-sustaining power we prove, And gladly sing thy praise, And gladly sing thy praise.

2 Thine, wholly thine, we long to be; Our sacrifice receive; Made, and preserved, and saved by thee, To thee ourselves we give, To thee ourselves we give.

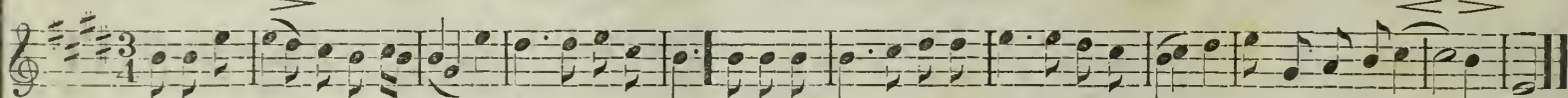
3 To thee our every wish aspires; For all thy mercy's store, The sole return thy love requires Is, that we ask for more, Is, that we ask for more.



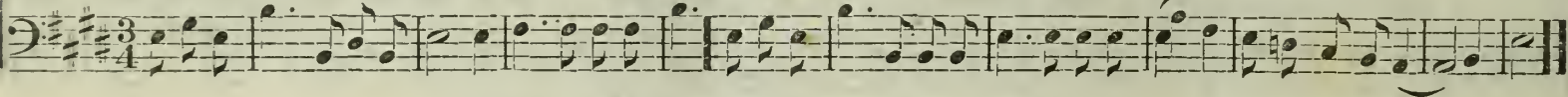
1 Why is my heart so far from thee, My God! my chief delight? Why are my thoughts no more, by day,—With thee, no more by night? With thee, no more by night?



2 Why should my foolish passions rove? Where can such sweetness be, As I have tasted in thy love,—As I have found in thee? As I have found in thee?

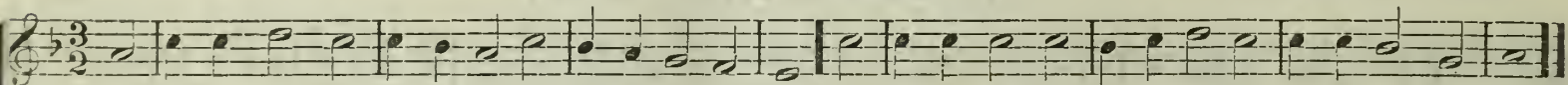


3 When my for-get-ful soul renews The sa-vor of thy grace, My heart presumes, I cannot lose The relish all my days, The relish all my days.

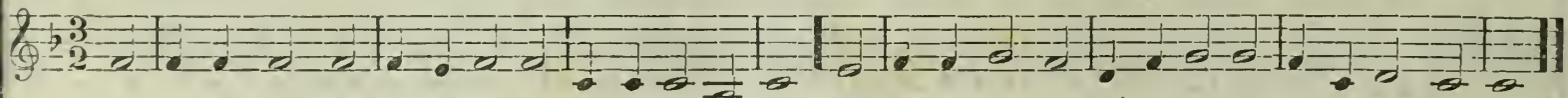


# COLE. C. M.

Arranged from a MS. of S. W. P.



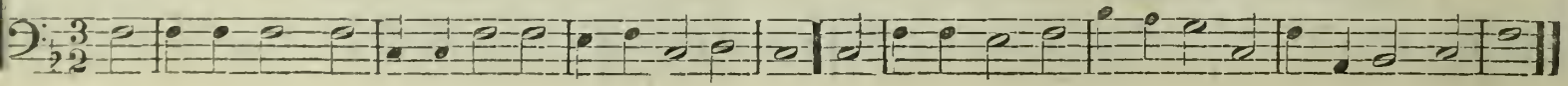
1 E - ter - nal source of life and light, Supreme - ly good and wise, To thee we bring our grate - ful vows, To thee lift up our eyes.



3 Our dark and err - ing minds il-lume With truth's celes - tial rays; In-spire our hearts, with sa - cred love, And tune our lips to praise.



3 Conduct us safe - ly, by thy grace, Thro' life's perplex-ing road, And place us, when that journey's o'er At thy right hand, O God.





# KITTREDGE. C. M. Double.

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Arranged from an ancient Melody by W. B. B.

*mp* *cres.* *f*

1 My God! the spring of all my joys, The life of my delights; The glo-ry of my brightest days, And comfort of my nights. In dark-est

*mp* *f*

2 The opening heavens around me shine, With beams of sacred bliss, While Jesus shows his heart is mine, And whispers—I am his. My soul would

*cres.* *f*

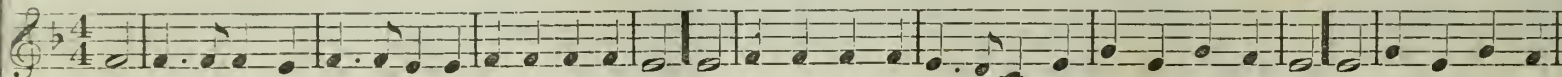
shades if he appear, My dawning is be-gun; He is my soul's bright morning star, And he my ris-ing sun, And he my ris-ing sun.

leave this heavy clay, At that transport-ing word; And run with joy the shining way, T'embrace my dearest Lord, T'embrace my dear-est Lord.

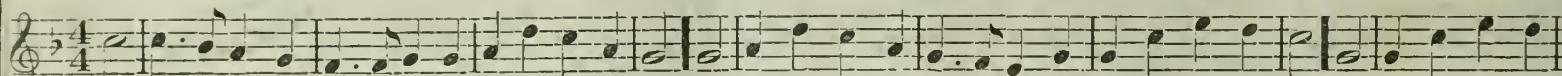




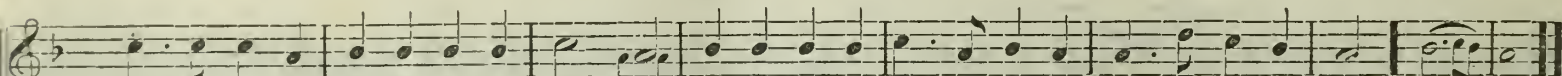
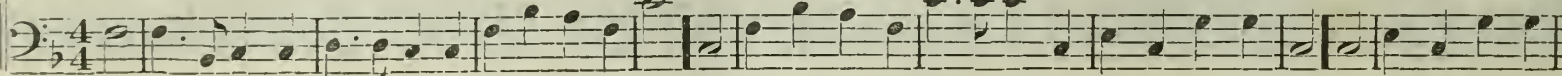
1 The Lord of all my Shepherd is, my wants his love supplies. He knows my cares and dangers too, and lis - tens to my cries; To pastures green he  
2 So he restores my fainting soul, and for his great name's sake, With gentle hand persuadeth me, the righteous path to take; Yea, tho' I walk thro'



3 For thou art with me, and dost help, my blessed Lord and God! And comfort with the staff of hope, and thy sup - port - ing rod; And thou my ta - ble



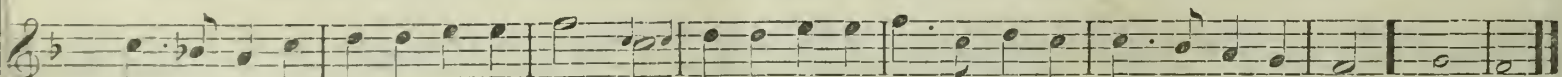
4 Oh, sure - ly there shall follow me, thy goodness and thy grace, And all thro' life, in every thing, thy mer - cy I shall trace; And from thy house, with



guid - eth me, in peace - ful rest to lie, And lead - eth my oft wea - ry feet, the qui - et wa - ters by.  
dark - est vale, so shadowy and so drear. Since all events and times are his no e - vil will I fear



dost prepare, my en - e - mies be - fore, And while my head thou dost - a - noint, my cup still run - neth o'er.



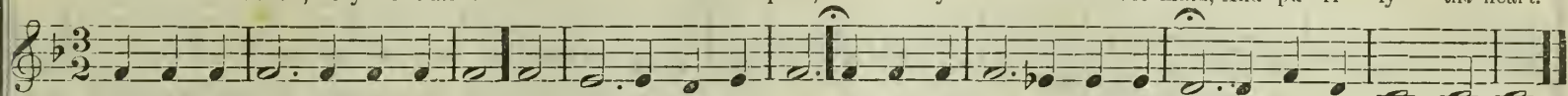
all its joys, my heart shall wan - der nev - er, But dwell - ing there, and bless - ed there, re - joice in thee for - - - ev - er.



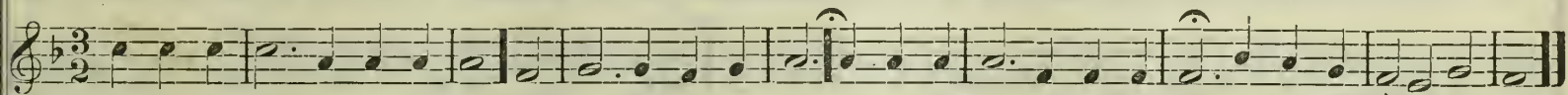
The small notes are to accommodate the words "never" and "ever," in the last stanza.



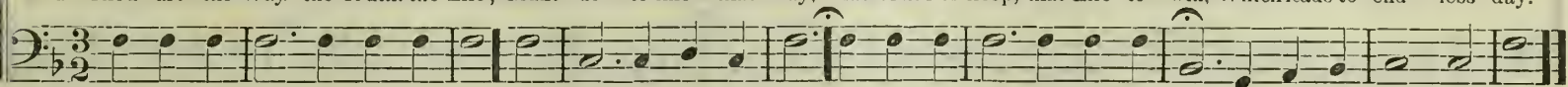
1 Thou art the Way;—to thee a - lone From sin and death we flee: And he, who would the Fa-ther seek, Must seek him, Lord! in thee.  
2 Thou art the Truth;—thy word alone True wis - dom can in - part; Thou on - ly can instruct the mind, And pu - ri - fy the heart.



3 Thou art the Life;—the rending tomb Pro-claims thy conquering arm; And those who put their trust in thee, Nor death nor hell shall harm.



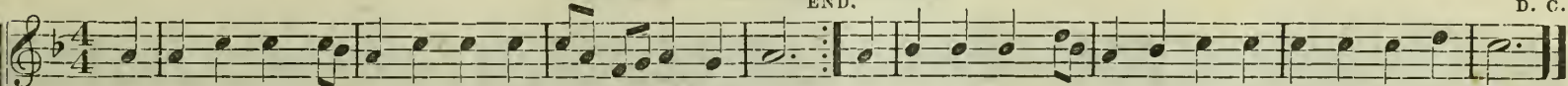
4 Thou art the Way, the Truth, the Life; Grant us to know that Way, That Truth to keep, that Life to win, Which leads to end - less day.



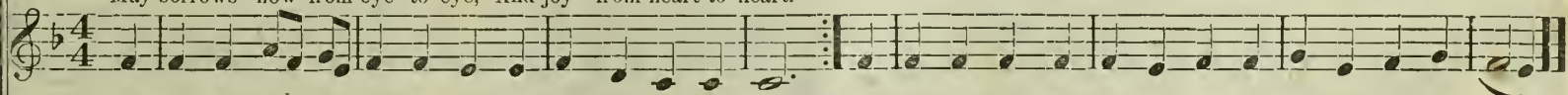
## PINNEO. C. M. Double.

END.

D. C.

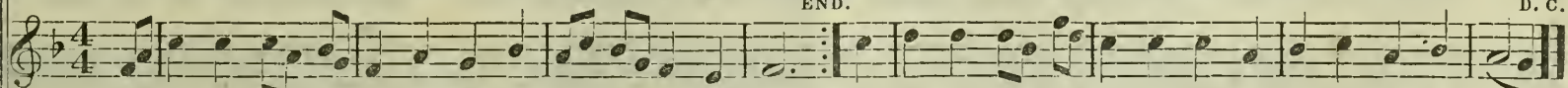


1 } How sweet and heavenly is the sight, When those, who love the Lord, }  
In one an - oth - er's peace delight, And so ful - fill his word! } Oh! may we feel each brother's sigh, And with him bear a part;  
May sorrows flow from eye to eye, And joy from heart to heart.

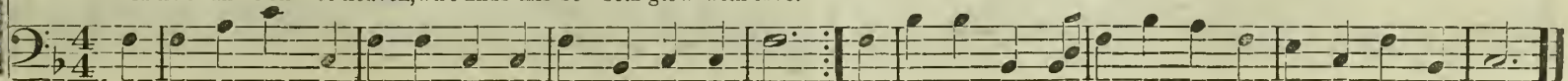


END.

D. C.



2 } Let love in one delight - ful stream, Thro' every bo-som flow; }  
Let un - ion sweet, and dear es - teem, In eve - ry ac - tion, glow. } Love is the gold - en chain, tha' binds The happy souls a - bove:  
And he's an heir of heaven, who finds His bo - som glow with love.





1 O thou from whom all good-ness flows, I lift my soul to thee; In all my sor-rows, conflicts, woes, O Lord, remem-ber me.

2 When, with an ach-ing, burdened heart, I seek re-lief of thee, Thy par-don grant, new peace im-part; O Lord, remem-ber me.

3 When tri-als sore ob-struct my way, And ills I can-not flee, O let my strength be as my day; O Lord, remem-ber me.

4 And when be-fore thy throne I stand, And lift my soul to thee, Then, with the saints at thy right hand, O Lord, remem-ber me.

## ZENORA. C. M.

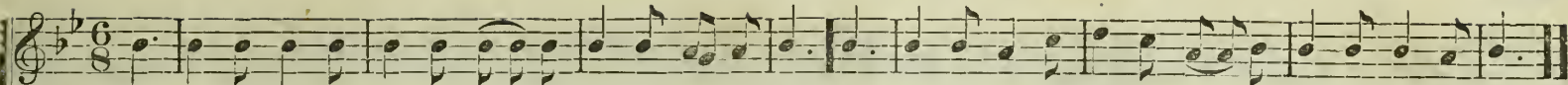
*Flowing.*

1 To whom, my Sav-iour, shall I go, If I depart from thee? My guide thro' all this vale of woe, And more than all to me.

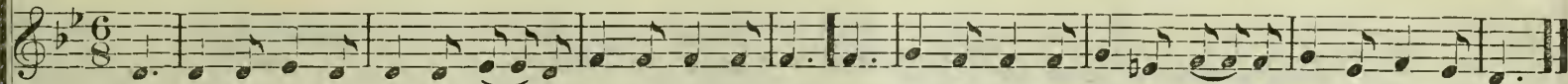
2 The world re-ject thy gen-tle reign, And pay thy death with scorn; O they could plait thy crown a-gain, And sharp-en eve-ry thorn.

3 But I have felt thy dy-ing love Breathe gently thro' my heart, To whis-per hope of joy above—And can we ev-er part?

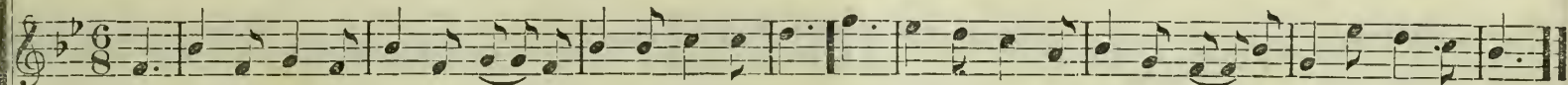




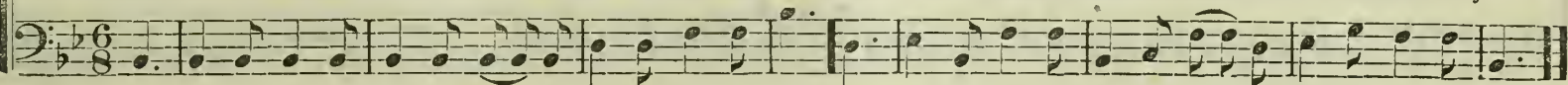
1 Sing praises to our God, sing praises! With understanding sing; A thankful heart with gladness raises Its vo-cal of-fer-ing.  
2 Sing praises to our King for ever, For many a blessing given, For ten-der mer-cy, failing never, And blessed hope of heaven.



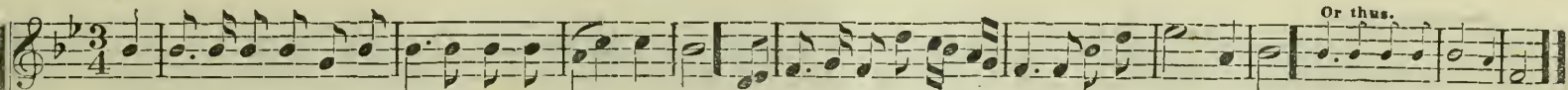
3 Sing, while with am-ple-tude of blessing, He for our wants provides, And, thankful-ly, our need conferring, We fol-low where he guides.



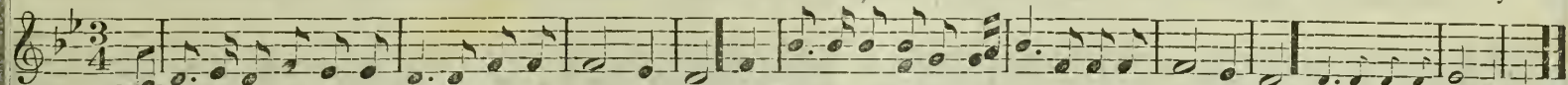
4 Sing praises to our God, sing praises With joy-ful heart and voice; All heaven a song of glad-ness raises, And we, too, will re-joice!



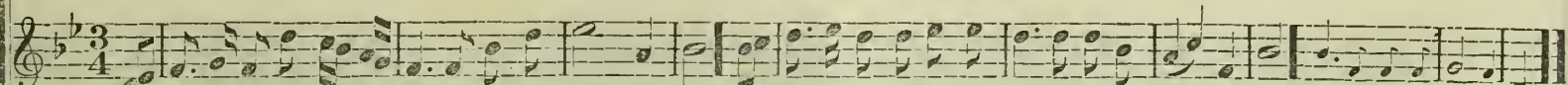
SALVO. C. M.



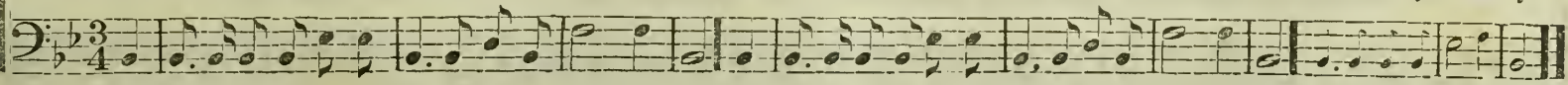
1 By cool Si-lo-am's shady rill. How fair the lily grows! How sweet the breath, beneath the hill, Of Sharon's dewy rose! rose, Of Sharon's dewy rose!

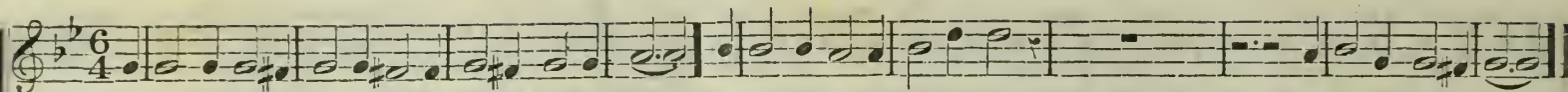


2 Lo! such the child whose early feet The paths of peace have trod, Whose secret heart, with influence sweet, Is upward drawn to God, God, Is upward drawn to God.

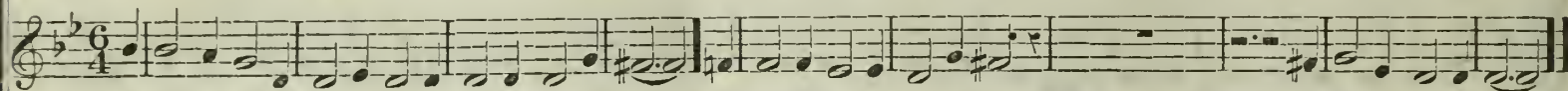


3 By cool Silo-am's sha-dy rill The li-ly must decay; The rose that blooms beneath the hill, Must shortly fade away, Must shortly fade away.





1 A - las! and did my Saviour bleed, And did my sovereign die? Would he devote that sacred head, For such a worm as I? For such a worm as I?



2 Was it for crimes that I had done, He groaned upon the tree? Amazing pity!—grace unknown! And love beyond degree! And love beyond degree!



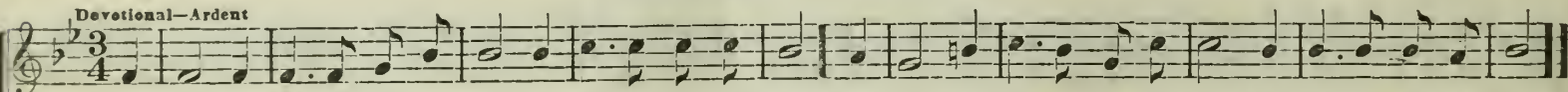
3 Well might the sun in darkness hide, And shut his glories in, When Christ, the mighty Maker, died, For man the creature's sin, For man the creature's sin.



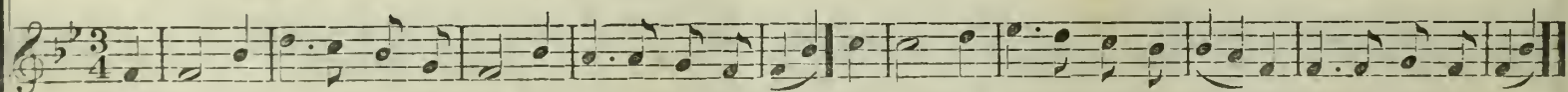
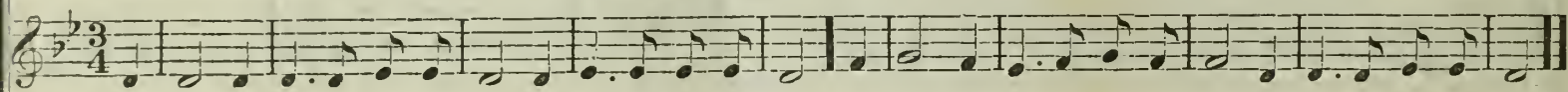
## ADINO. C. M.

CLORA.

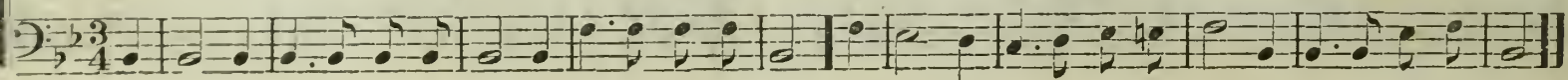
Devotional—Ardent



1 And can mine eyes, without a tear, A weeping Saviour see? Shall I not weep his groans to hear, Who groaned and died for me?



2 Blest Je - sus, let those tears of thine Subdue each stubborn foe; Come, fill my heart with love di - vine. And bid my sorrows flow





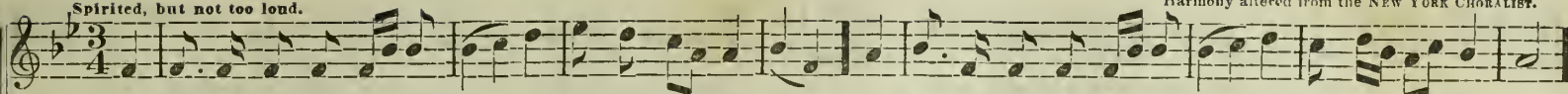
# MELANCTHON. C. M. Double.

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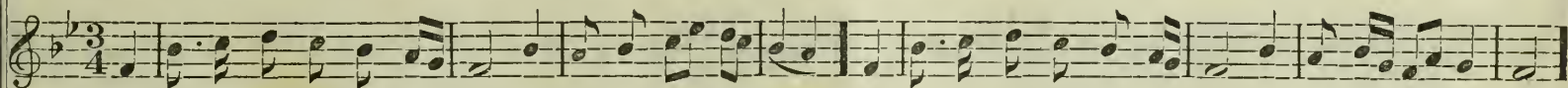
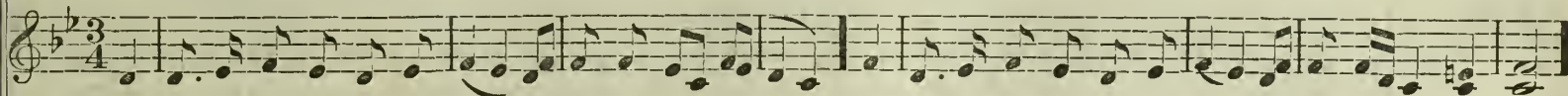
W. B. B.

Harmony altered from the NEW YORK CHORALIST.

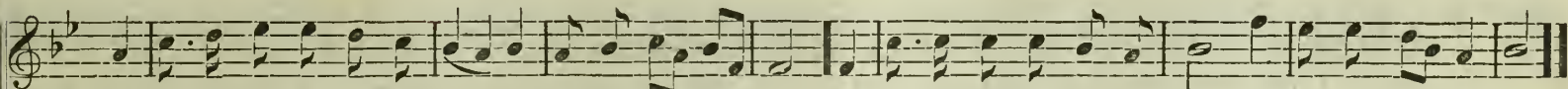
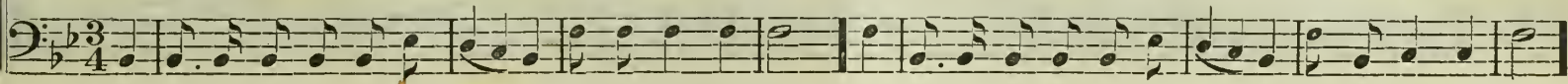
Spirited, but not too loud.



1 O, could our thoughts and wishes fly A-bove these gloom-y shad-es, To those bright worlds beyond the sky, Where sor-row ne'er in - vades.



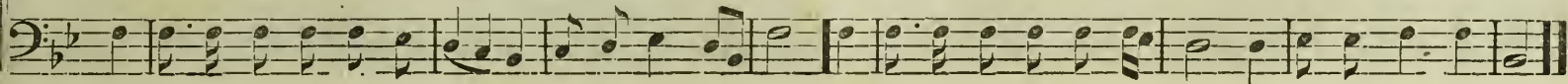
3 Lord, send a beam of light di - vine To guide our up - ward aim, With one re - vi - ving look of thine, Our lan-guid hearts in - flame.



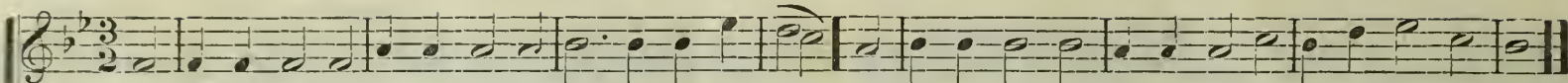
2 There joys un - seen by mor-tal eyes, Or reason's fee - ble ray, In ev - er-bloom-ing pros-pect rise, Exposed to no de - cay.



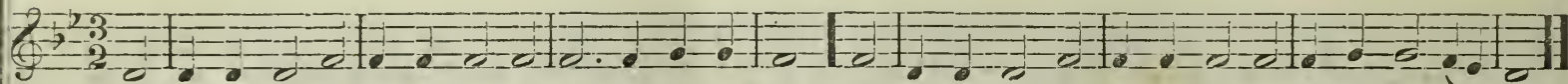
4 O, then on faith's sublim - est wing Our ar - dent souls shall rise, To those bright scenes where pleasures spring Immortal, in the skies







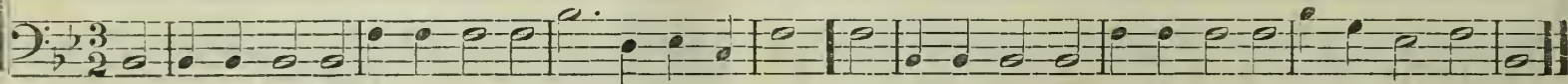
1 Ye hum-ble souls that seek the Lord! Cast all your fears a - way; Draw near, and, with de-light, be-hold The place where Je - sus lay.  
 2 Thus low the Lord of life was brought; 'Twas love that brought him low; Thus low in death the Saviour lay, Who lived and bled for you.



3 If ye have wept at yon-der cross, And still your sorrows rise, Stoop down, and view the vanquished grave, And wipe your weeping eyes.

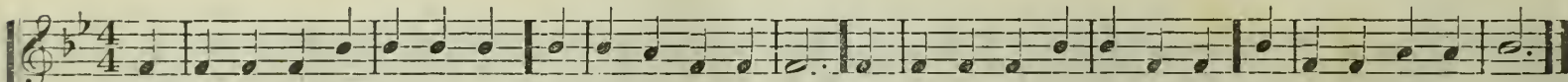


4 Your Sav-iour lives,—for ev - er lives! Raise a tri-umph - ant strain; No powers of hell, nor bars of death, The conquerer could de - tain.

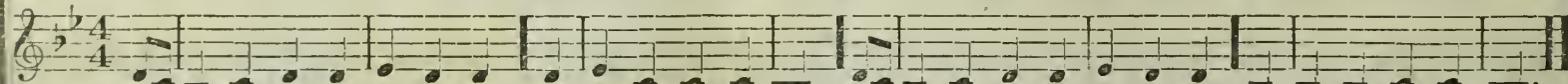


## DAVIS. C. M.

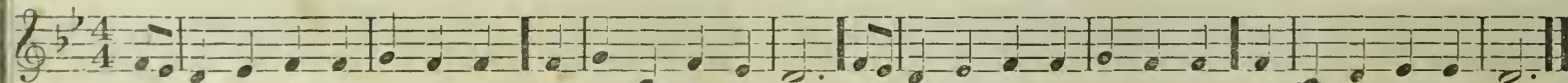
W. IRVING.



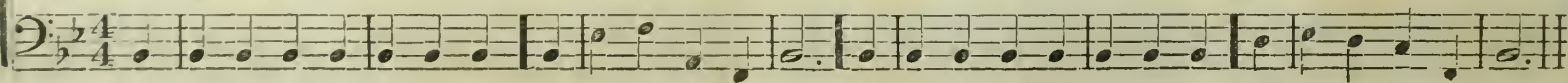
1 Long as I live, I'll bless thy name, My King, my God of love; My work and joy shall be the same, In brighter worlds a - bove.



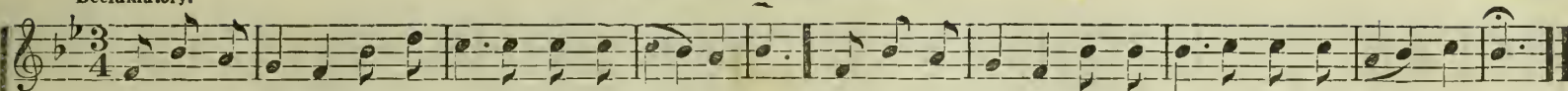
2 Great is the Lord! his power unknown, O let his praise be great; I'll sing the hon-ors of thy throne, Thy works of grace re - peat.



3 Thy grace shall dwell up-on my tongue; And while my lips re-joice, The men who hear my sa - cred song, Shall join this cheerful voice.



## Declamatory.



1 Ye men and an-gels! witness now, Be-fore the Lord we speak; To him we make our sol-emi vow, A vow we dare not break;  
 2 That, long as life it-self shall last, Ourselves to Christ we yield; Nor, from his cause will we de-part, Nor ev-er quit the field.



3 We trust not in our na-tive strength, But on his grace re-ly; May he, with our re-turn-ing wants, A need-ful aid sup-ply.

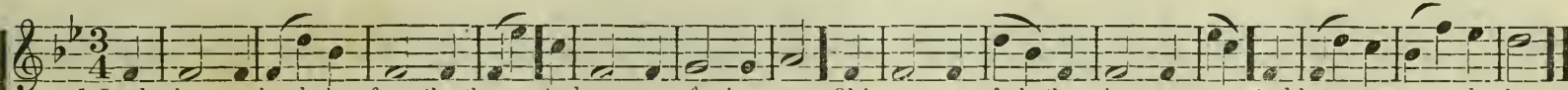


4 Oh! guide our doubt-ful feet a-right, And keep us in thy ways; And, while we turn our vows to prayers, Turn thou our prayers to praise

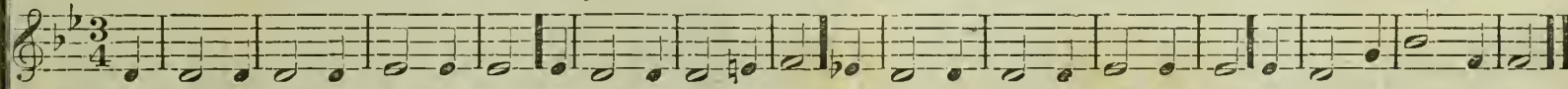


## ELIM. C. M.

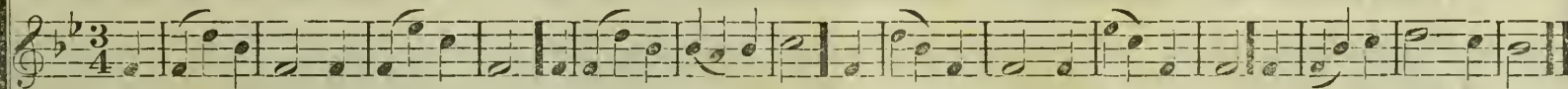
## GREATOR EX.



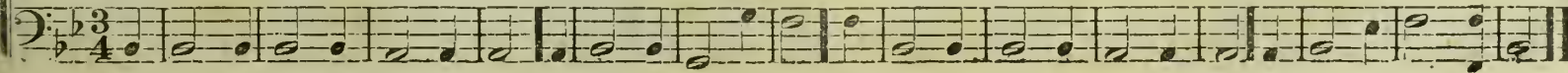
1 Lord, when we bend be-fore thy throne, And our eon-fessions pour, Oh! may we feel the sins we own, And hate what we de-plore.



2 Our con-trite spir-its pity-ing see, True pen-i-tence im-part; And let a heal-ing ray from thee, Beam hope on eve-ry heart.



3 When we dis-close our wants in prayer, Oh! let our wills re-sign; And not a thought our bo-soms share Which is not whol-ly thine.





1 Since all the varying scenes of time, God's watchful eye surveys, O, who so wise to choose our lot, Or to appoint our ways!  
 2 Good when he gives,—supremely good, Nor less when he denies; E'en crosses, from his sovereign hand, Are blessings in disguise.

3 Why should we doubt a Father's love, So constant and so kind? To his unerring, gracious will Be every wish resigned.

4 In thy fair book of life divine, My God, inscribe my name; There let it fill some humble place. Beneath my Lord, the Lamb.

## MAIRO. C. M.

TEMPLE.

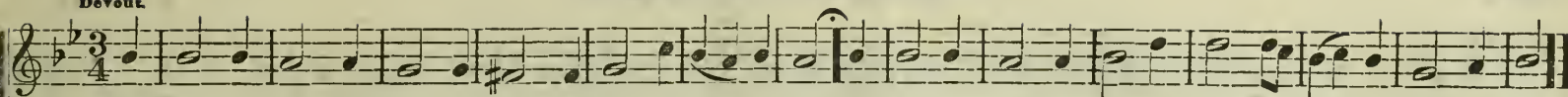
*Gently.*

1 I love to steal awhile away, From every cumbering care, And spend the hours of setting day, In humble, grateful prayer, In humble, grateful prayer.

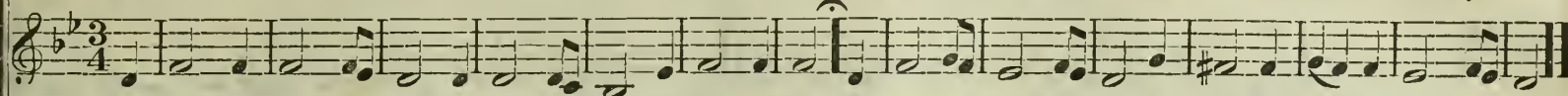
2 I love, in solitude, to shed The penitential tear; And all his promises to plead, Where none but God can hear, Where none but God can hear.

3 I love to think on mercies past, And future good implore; My cares and sorrows all to cast, On him whom I adore, On him whom I adore.



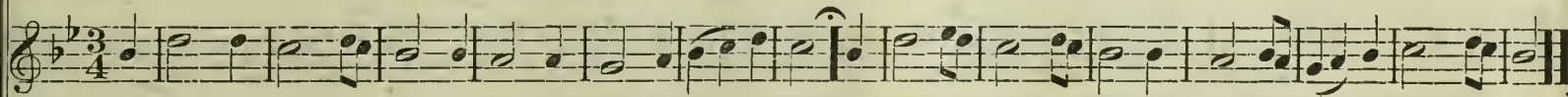


1 My God, my por - tion, and my love, My ev - er - last - ing all, I've none but thee in heaven a - bove, Or on this earth - ly ball.

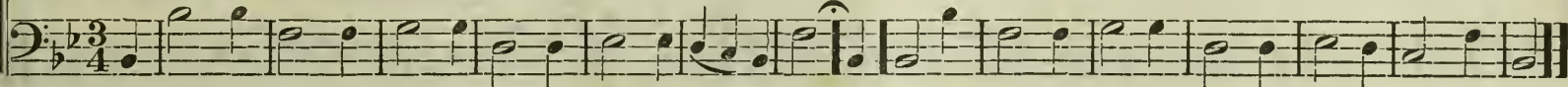


2 How vain a toy is glittering wealth, If once compared with thee! Or what's my safe - ty, or my health, Or all my friends, to me?

3 Were I pos - sess - or of the earth, And called the stars my own, Without thy gra - ces, and thy - self, I were a wretch un - done.



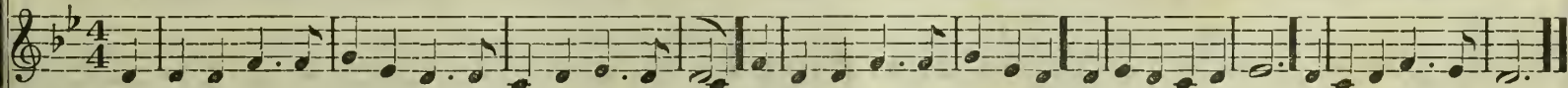
4 Let oth - ers stretch their arms like seas, And grasp in all the shore; Grant me the vis - its of thy grace, And I de - sire no more.



HARRIS. C. M.



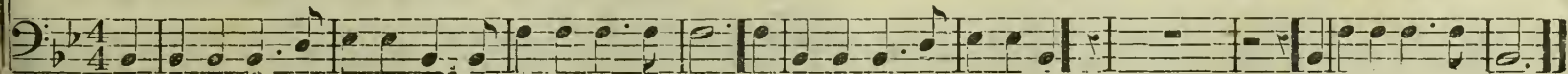
1 Approach, my soul! the mercy-seat, Where Jesus answers prayer; There humbly fall before his feet, For none can perish there, For none can perish there.

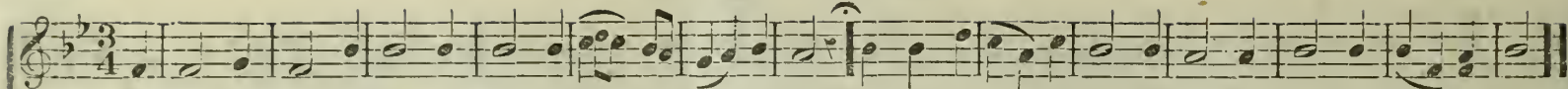


2 Thy promise is my only plea, With this I venture nigh: Thou callest burdened souls to thee, And such, O Lord! am I, And such, O Lord! am I.

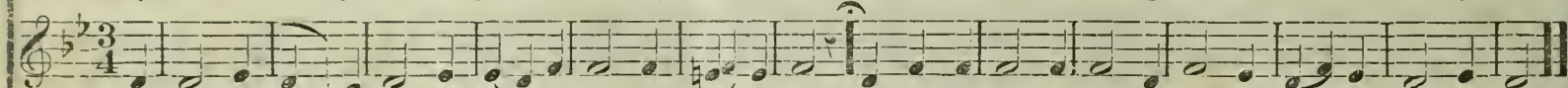


3 Bowed down beneath a load of sin, By Sa tan sore - ly pressed, By wars without and fears within, I come to thee for rest, I come to thee for rest.



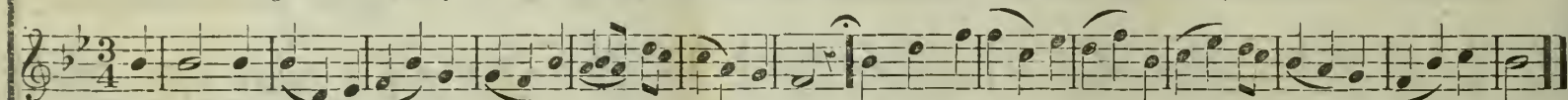


1 My soul! how love - ly is the place, To which my God resorts! 'Tis heaven to see his smil - ing face, Tho' in his earth - ly courts.

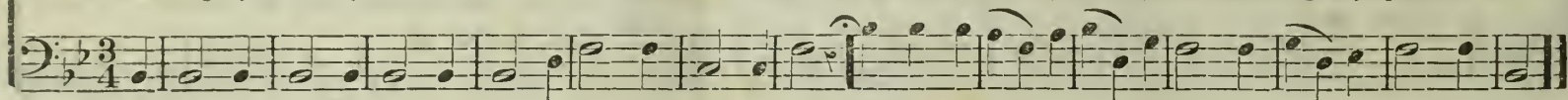


2 There the great mon - arch of the skies His sav - ing power displays, And light breaks in up - on our eyes, With kind and quicken - ing rays.

3 With his rich gifts, the heavenly Dove Descends and fills the place; While Christ reveals his wondrous love, And sheds a - broad his grace.

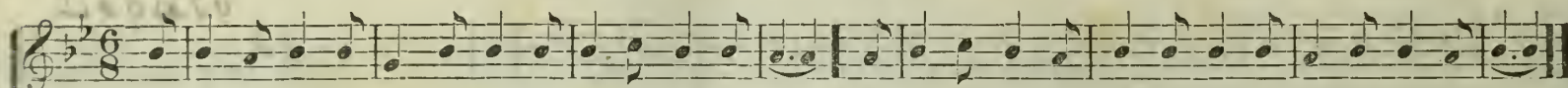


4 There, migh - ty God! thy words declare The se - crets of thy will; And still we seek thy mer - cy there, And sing thy prais - es still.

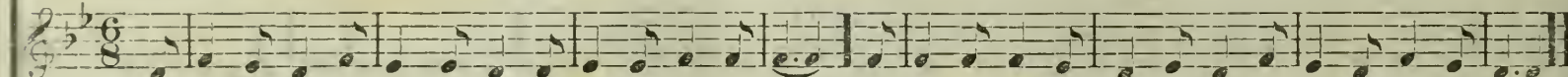


## BROWNVILLE. C. M.

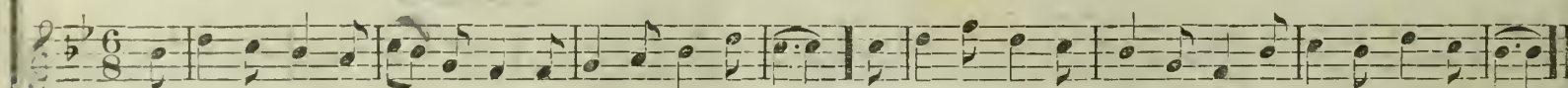
Arranged from a MS. of S. W. T.



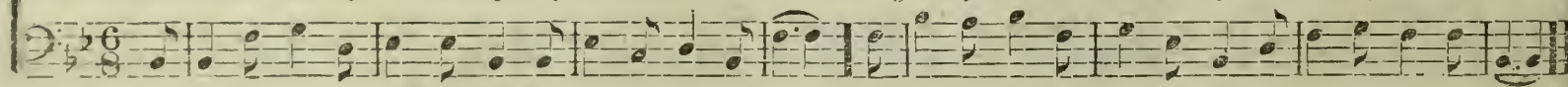
1 Teach me the measure of my days, Thou Maker of my frame; I would survey life's narrow space, And learn how frail I am.



2 A span is all that we can boast, How short the fleeting time! Man is but van - i - ty and dust, In all his flower and pride.

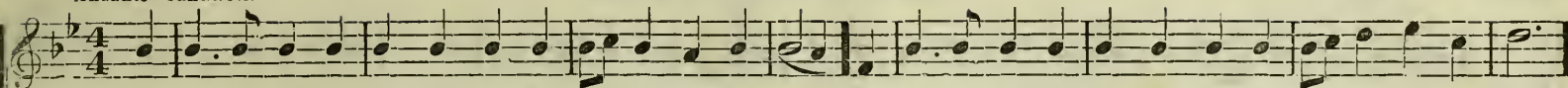


3 Now I for - bid my ear - nal hope, My fond de - sire re - call; I give my mor - tal interests up, And make my God my all.

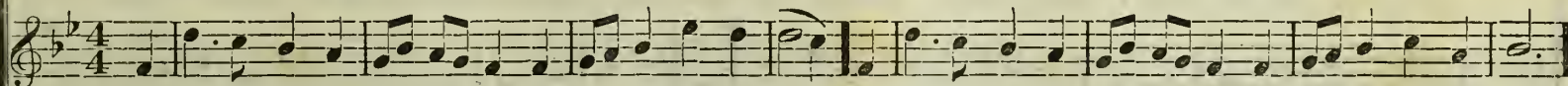
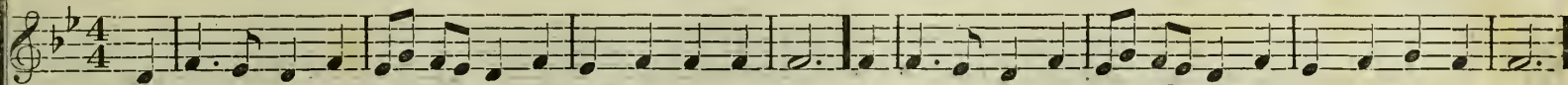




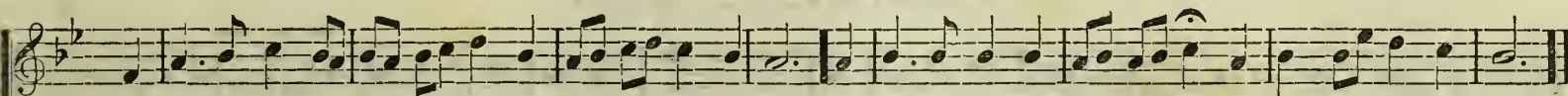
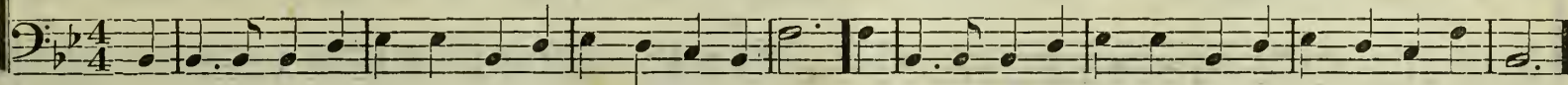
Andante—Cantabile.



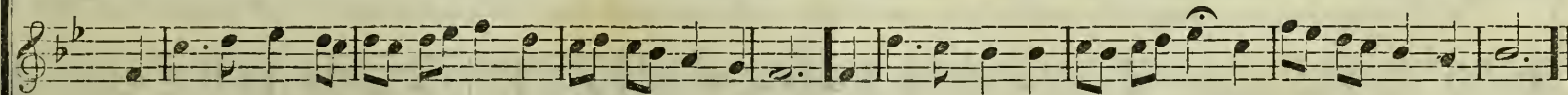
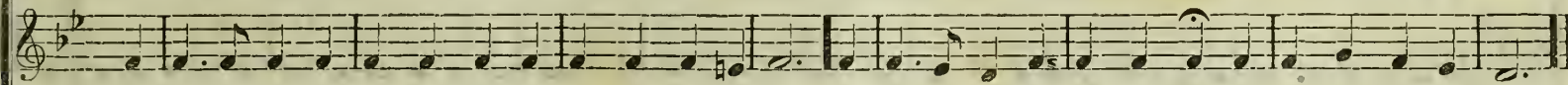
1 The mer - cies of my God and King My tongue shall still pur - sue; Oh! hap - py they who, while they sing Those mercies, share them too.



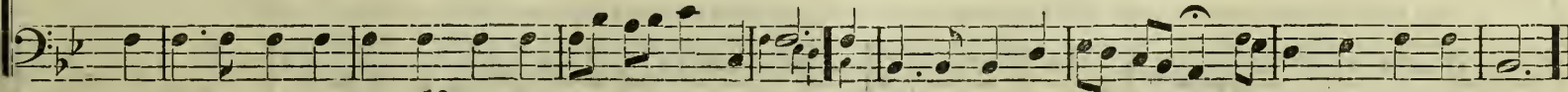
3 Thine is the earth, and thine the skies, Cre - a - ted at thy will; The waves at thy com - mand a - rise, At thy command are still.



2 As bright and last - ing as the sun, As lof - ty as the sky, From age to age thy word shall run, And chance and change de - fy.



4 In earth be - low, in heaven a - bove, Who—who is Lord like thee? Oh! spread the gos - pel of thy love, Till all thy glo - ry see.





1 To thee, my Shepherd and my Lord, A grate-ful song I raise; O, let the fee-blest of thy flock At-tempt to speak thy praise.

2 But how shall mor-tal tongues ex-press A sub-ject so di-vine?—Do jus-tice to so vast a theme, Or praise a love like thine?

3 My life, my joy, my hope, I owe To this a-ma-zing love; Ten thousand thousand comforts here, And no-bler bliss a-bove.

4 To thee my trem-bling spir-it flies, With sin and grief oppressed; Thy gen-tle voice dis-pels my fears, And lulls my cares to rest.

## CASTALIA. C. M.



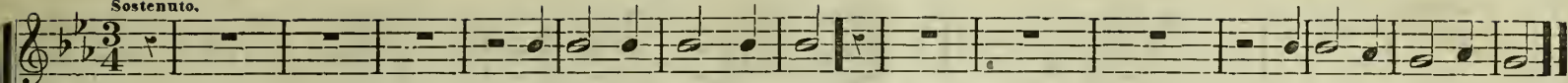
May end here

1 O, how I love thy ho-ly law! 'Tis daily my delight; And thence my medita-tions draw Divine advice by night, Di-vine ad-vice by night.

2 My waking eyes prevent the day, To med-i-tate thy word; My soul with longing melts away, To hear thy gospel, Lord, To hear thy gos-pel, Lord.

3 Thy heavenly words my heart engage, And well employ my tongue: And, thro' my weary pilgrimage, Yield me a heavenly song. Yield me a heavenly song.

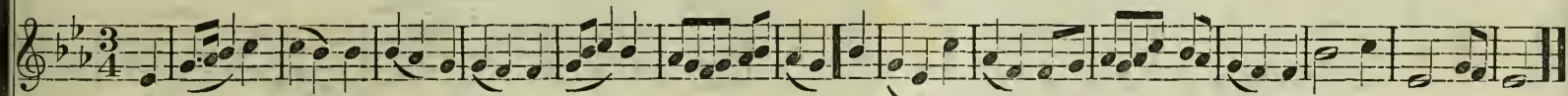
Sostenuto.



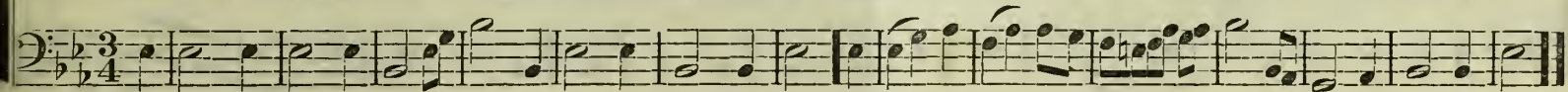
1 O could I find, from day to day, A nearness to my God, Then would my hours glide sweet a - way, While leaning on his word.



2 Lord, I de - sire with thee to live A - new from day to day, In joys the world can nev - er give, Nor ev - er take a - way.



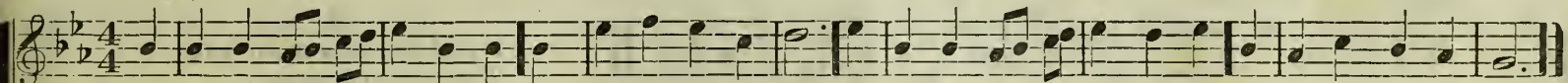
3 Blest Je - sus, come, and rule my heart, And make me whol - ly thine, That I may nev - er more de - part, Nor grieve thy love di - vine.



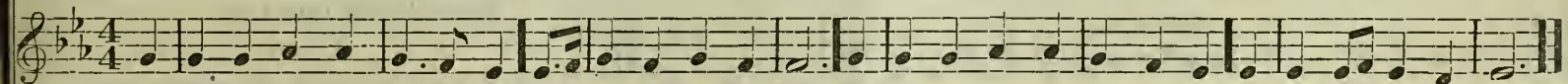
## JUDEA. C. M.

W. O. PERKINS.

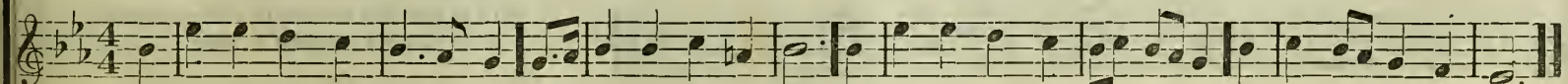
Moderato.



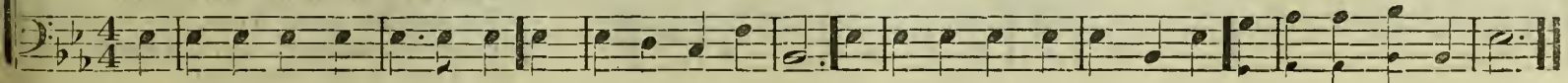
1 Calm on the listen - ing ear of night, Come heaven's melodious strains, Where wild Ju - de - a stretches far Her sil - ver mantled plains!



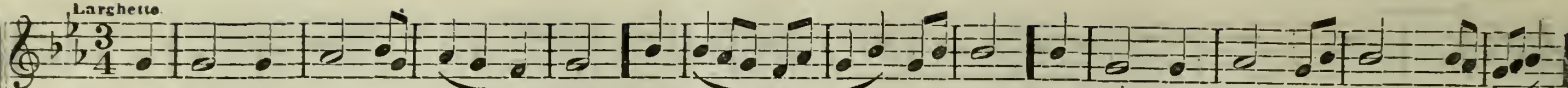
2 The answering hills of Pal - es - tine, Send back the glad re - ply; And greet, from all their ho - ly heights, The day - spring from on high.



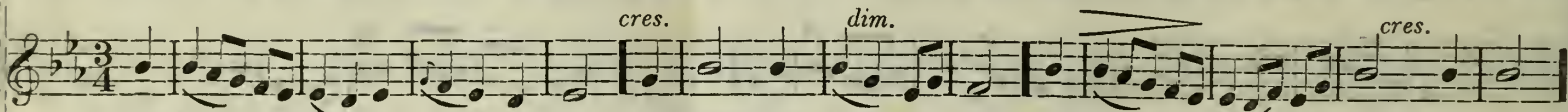
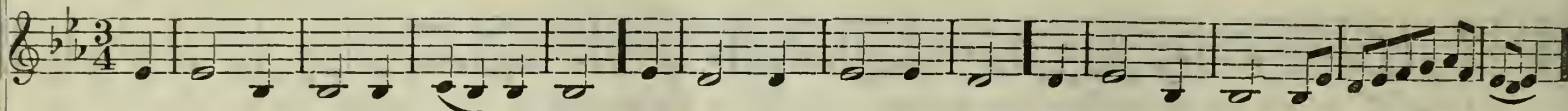
3 "Glo - ry to God!" the sounding skies, Loud with their anthems ring, "Peace to the earth, good will to men, From heaven's Eter - nal King!"



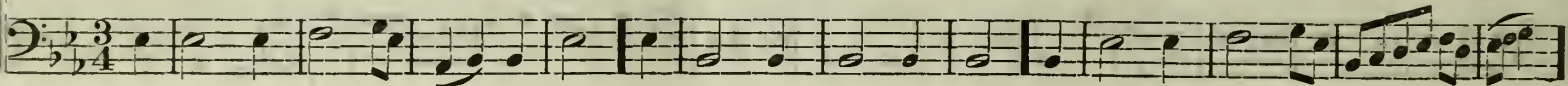


*Larghetto*

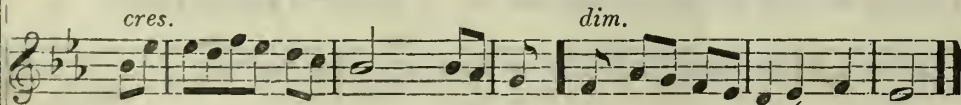
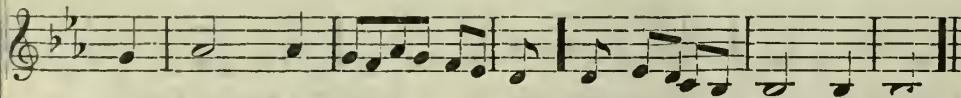
1 By cool Si - lo - am's sha - dy rill, How fair the li - ly grows! How sweet the breath be - neath the hill,



2 Lo! such the child whose ear - ly feet, The paths of peace have trod, Whose se - cret heart, with in - fluence sweet,



Of Sha - - on's dew - y rose, Of Sha - ron's dew - y rose.



Is up - ward drawn to God, Is up - ward drawn to God.



3.

By cool Siloam's shady rill,  
The lily must decay,  
The rose, that blooms beneath the hill,  
Must shortly fade away.

4.

And soon, too soon, the wintry hour,  
Of man's maturer age  
Will shake the soul with sorrow's power,  
And stormy passion's rage.

5.

O Thou who givest life and breath,  
We seek thy grace alone,  
In childhood, manhood, age, and death:  
To keep us still thine own.



# MONORA. C. M. Double.

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*Alegro* END. D. C.

1 { In all my Lord's appoint-ed ways, My journey I'll pur-sue ; }  
 { Hin-der me not,—ye much-loved saints! For I must go with you. } 2 Thro' floods and flames, if Je-sus leads, I'll fol-low where he goes;  
 Hin-der me not!—shall be my cry, Tho' earth and hell op- pose.

3 { Thro' du-ty, and thro' tri-als too, I'll go at his com-mand ; }  
 { Hin-der me not, for I am bound To my Im-man-uel's land. } 4 And, when my Saviour calls me home, Still this my cry shall be,—  
 Hin-der me not,—come, welcome, death! I'll gladly go with thee.

## ARD. C. M.

CODA.

1 With my whole heart I'll raise my song, Thy wonders I'll proclaim ; Thou sovereign judge of right and wrong Wilt put my foes to shame, Wilt put my foes, &c.

2 I'll sing thy majesty and grace ; My God prepares his throne To judge the world in righteousness, And make his vengeance known, And make his vengeance, &c

CODA.

3 Then shall the Lord a refuge prove For all who are oppressed, To save the people of his love, And give the weary rest, And give the weary rest.

Declamatory.

1 We tread the path our Mas-ter trod; We bear the cross he bore; And eve-ry thorn that wounds our feet His temples pierced be-fore.

2 Oft do our eyes with joy o'er-flow, And oft are bathed in tears; Yet naught but heaven our hopes can raise, And naught but sin our fears.

3 We purge our mor-tal dross a-way, Re-fu-ing as we run; And while we die to earth and sense, Our heaven is here be-gun.

## SEDDO. C. M.

From THE SHAWM.

Joyous—animated.

1 Lord! send thy word, and let it fly, Armed with thy Spirit's power; Ten thousands shall confess its sway, And bless the sav-ing hour.

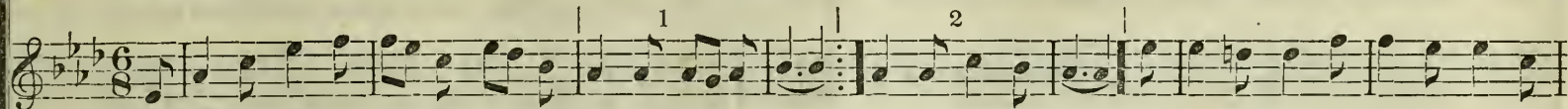
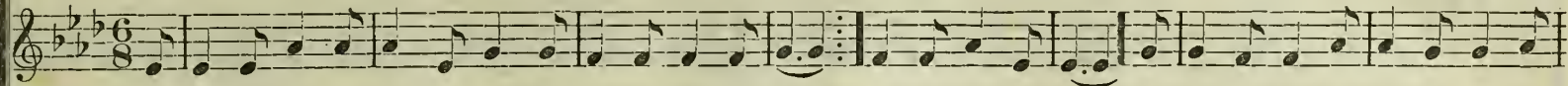
2 Be-neath the influence of thy grace, The bar-ren wastes shall rise, With sudden green and fruits arrayed,—A blooming Par-a-dise.

3 Peace, with her ol-ive crown, shall stretch Her wings from shore to shore; And earth, with all her millions, shout,—Hosannas to the Lord.

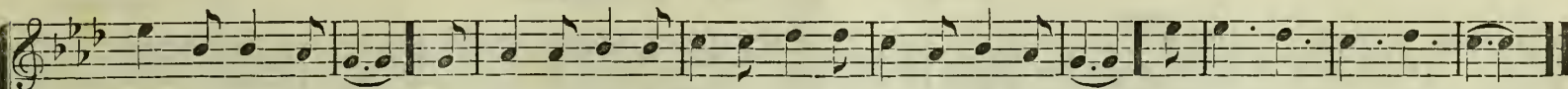
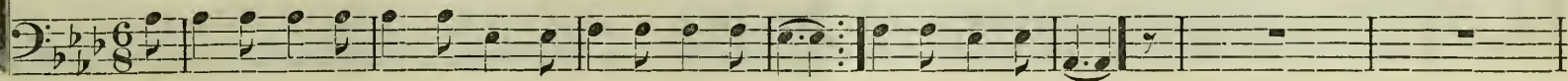




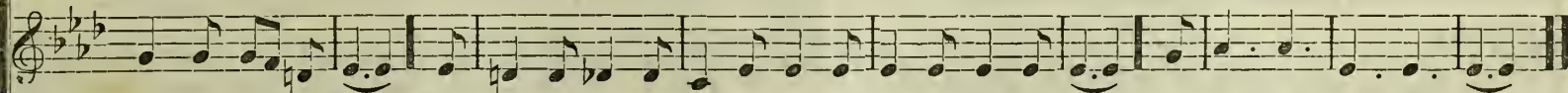
1 { There is a land of pure de-light, Where saints immor-tal reign,  
In - fi - nite day excludes the night, And ..... pleasures ban - ish pain. } 2 There, ev-er-last - ing spring abides, And



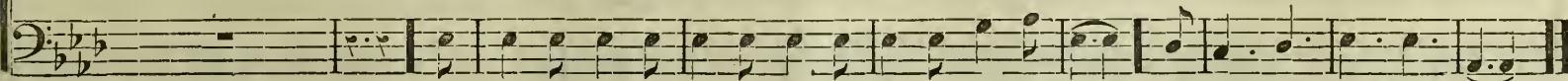
3 { Sweet fields, beyond the swelling flood, Stand dressed in liv-ing green ;  
So to the Jews old Canaan stood, While ..... Jordan rolled between. } 4 But timorous mortals start and shrink To



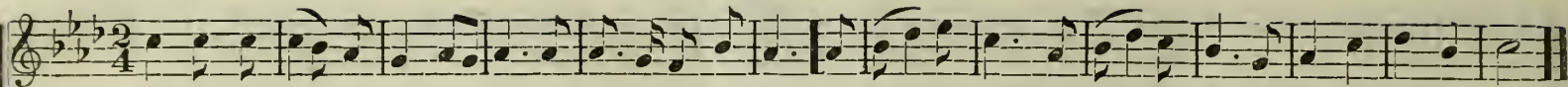
nev - er - withering flowers ; Death, like a nar - row sea, di - vides This heavenly land from ours, This heavenly land from ours.



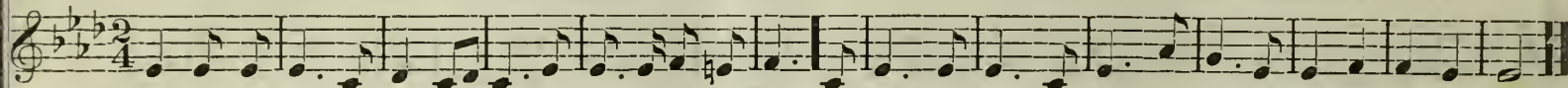
cross this nar-row sea ; And lin - ger, shivering on the brink, And fear to launch a - way, And fear to launch a - way.



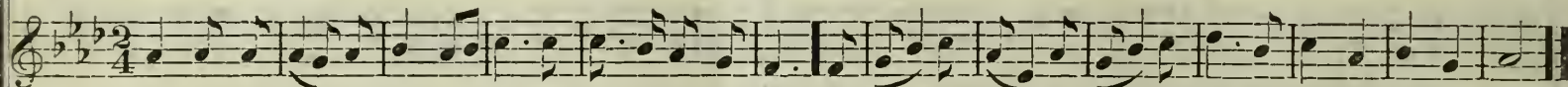




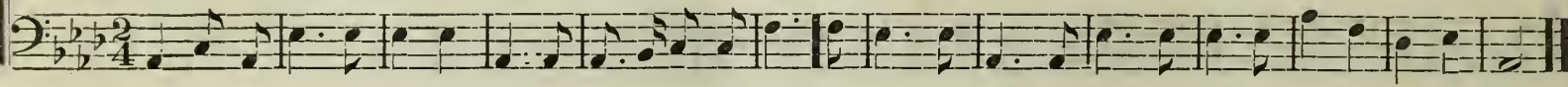
1 Spi-rit of peace, ce-les-tial Dove! How ex-cel-lent thy praise! No rich-er gift than Chris-tian love Thy gracious power displays.



2 Sweet is the dew on herb and flower, That si-lently dis-tils, At even-ing's soft and balm-y hour, On Zi-on's fruit-ful hills:—

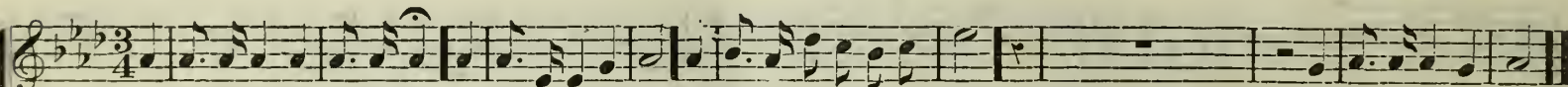


3 So, with mild influence from a-bove, Shall promised grace descend, Till u-ni-ver-sal peace and love O'er all the earth ex-tend.

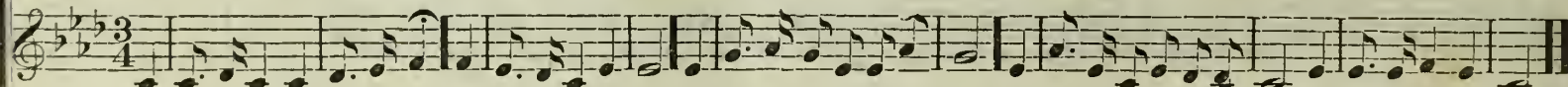


## OVA. C. M. 5 Lines.

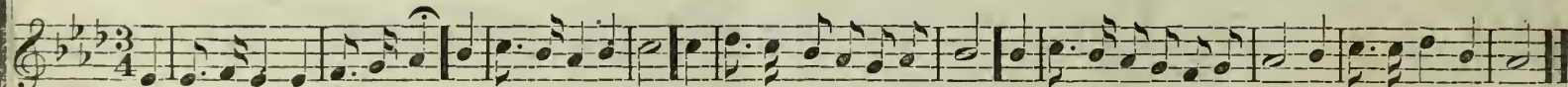
WM. B. BRADBURY.



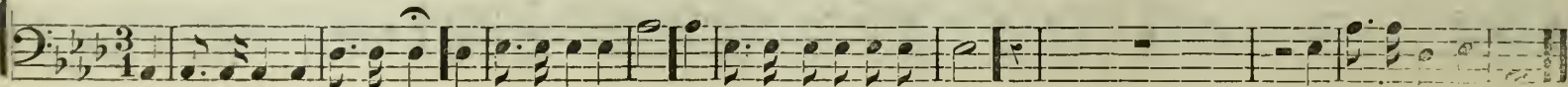
1 There is an hour of peaceful rest, To mourning wanderers given: There is a joy for souls dis-tressed, A balm for every wounded breast, 'Tis found alone—in heaven



2 There is a home for weary souls, By sin and sorrow driven; When tossed on life's tempestuous shoals, Where storms arise and ocean rolls, And all is drear but heaven.

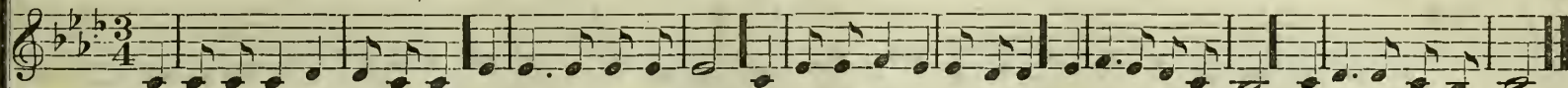


3 There, faith lifts up her cheerful eye, To brighter prospects given; And views the tempest passing by, The evening shadows quickly fly, And all serene in heaven.





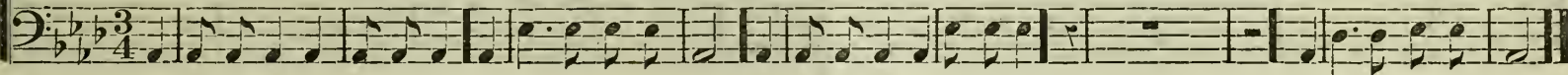
1 There is an hour of hallowed peace, For those with cares oppressed, When sighs and sorrowing tears shall cease, And all be hushed to rest, And all be hushed, &c.



2 'Tis then the soul is freed from fears And doubts, which here annoy; Then they, who oft have sown in tears, Shall reap again in joy, Shall reap again in joy.

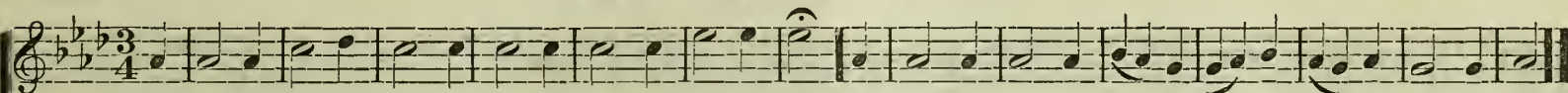


3 There is a home of sweet repose, Where storms assail no more; The stream of endless pleasure flows, On that celestial shore, On that celestial shore.



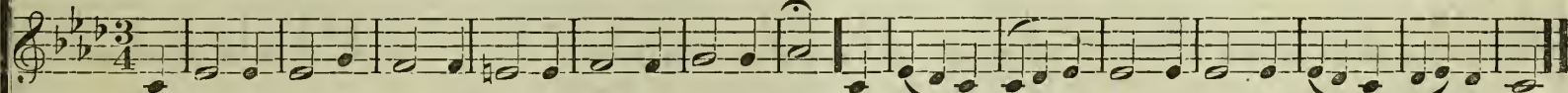
## CINCINNATI. C. M.

WM. B. BRADBURY.

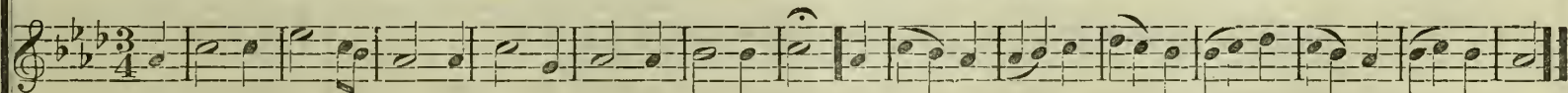


1 My soul! how love - ly is the place, To which my God resorts! 'Tis heaven to see his smil - ing face. Tho' in his earthly courts.

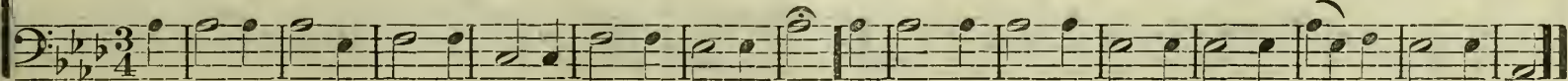
2 There the great mon - arch of the skies His sav - ing power displays, And light breaks in up - on our eyes, With kind and quickening rays.



3 With his rich gifts, the heavenly Dove Descends and fills the place; While Christ reveals his wondrous love, And sheds a - broad his grace.



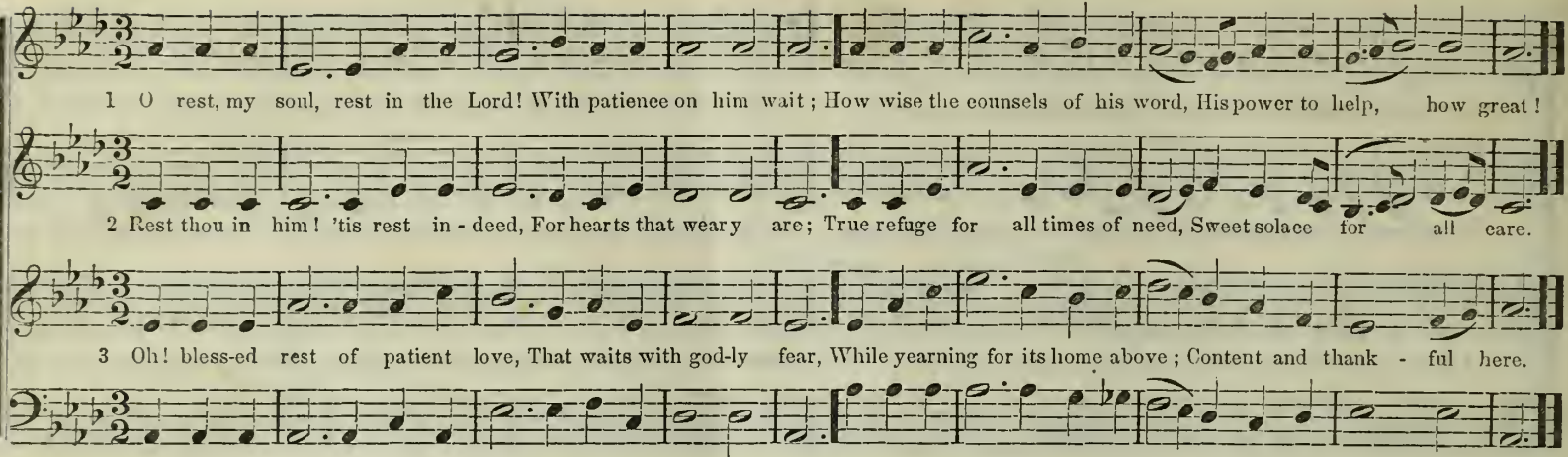
4 There, migh - ty God! thy words declare The se - crets of thy will; And still we seek thy mer - cy there, And sing thy prais - es still.





# BUD. C. M.

Written for this work by AN OLD FRIEND.



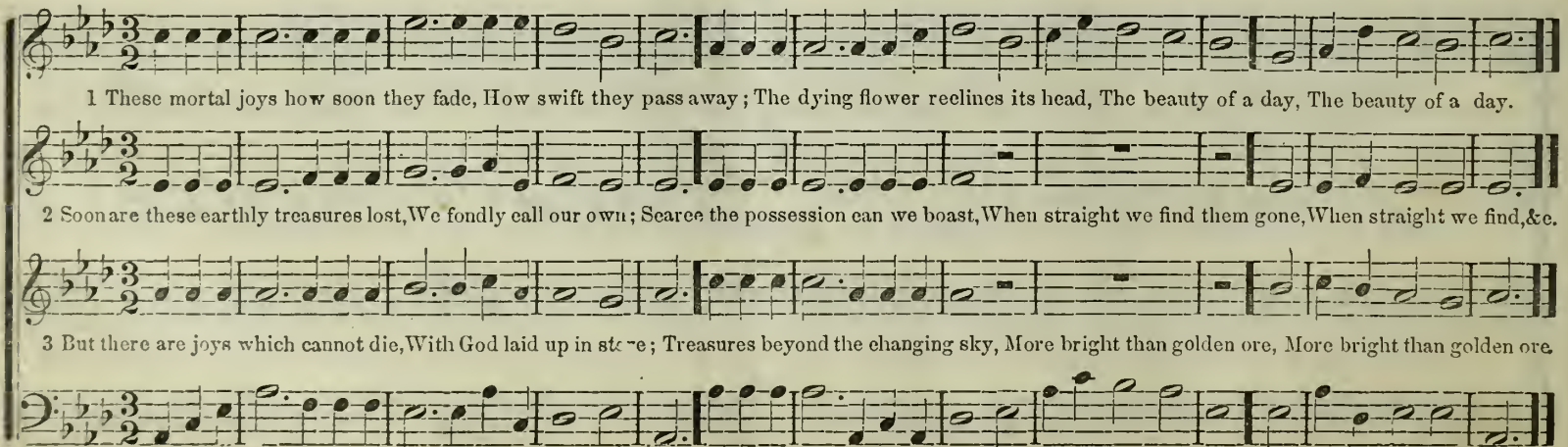
1 O rest, my soul, rest in the Lord! With patience on him wait; How wise the counsels of his word, His power to help, how great!

2 Rest thou in him! 'tis rest in - deed, For hearts that weary are; True refuge for all times of need, Sweet solace for all care.

3 Oh! bless-ed rest of patient love, That waits with god-ly fear, While yearning for its home above; Content and thank - ful here.

# HERTELL. C. M.

G. F. N. Arranged.

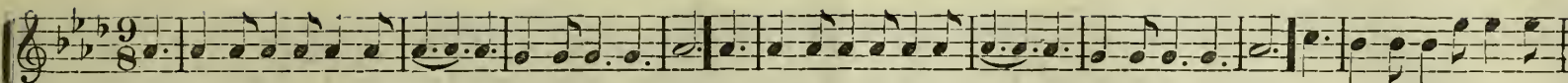


1 These mortal joys how soon they fade, How swift they pass away; The dying flower reclines its head, The beauty of a day, The beauty of a day.

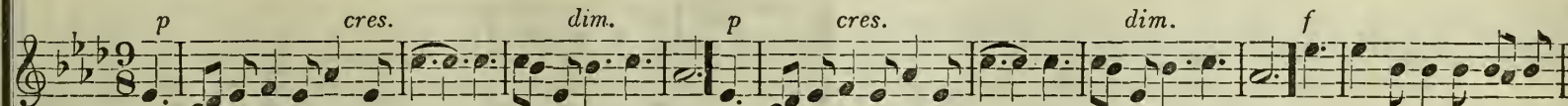
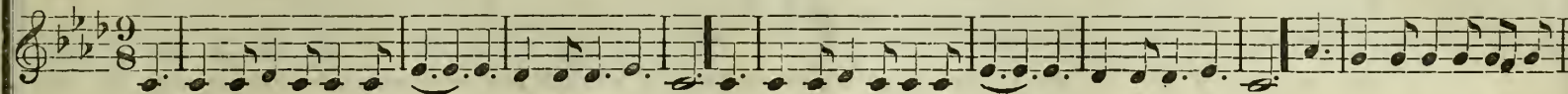
2 Soon are these earthly treasures lost, We fondly call our own; Scarce the possession can we boast, When straight we find them gone, When straight we find, &c.

3 But there are joys which cannot die, With God laid up in store; Treasures beyond the changing sky, More bright than golden ore, More bright than golden ore.

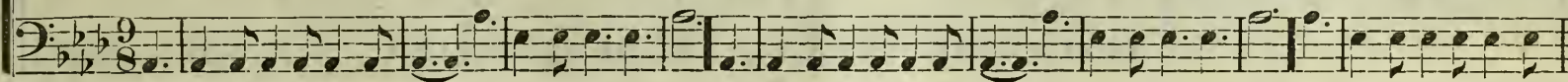




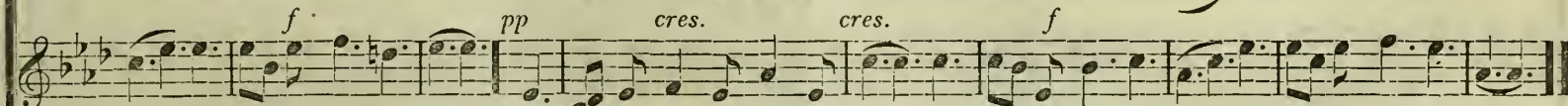
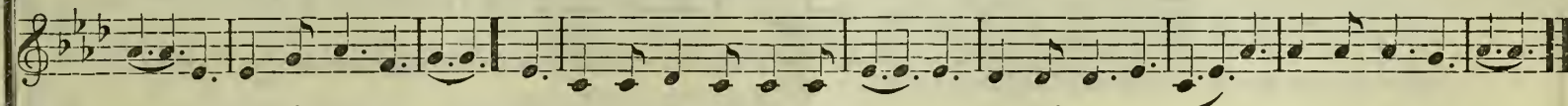
1 When verdure clothes the fertile vale, And blossoms deck the spray ; And fragrance breathes in every gale, How sweet the vernal day ! Hark ! how the feathered warblers



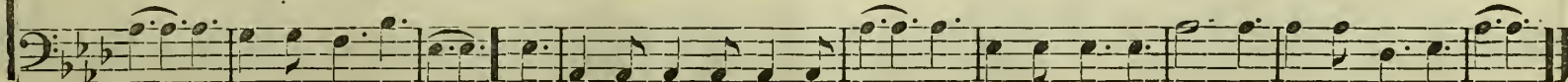
3 O God of nature, and of grace, Thy heavenly gifts im-part ; Then shall my meditation trace Spring blooming in my heart. Inspired to praise, I then shall



sing ! 'Tis nature's cheerful voice ; Soft mu-sic hails the love-ly spring, And woods and fields rejoice, And woods and fields re-joice.



join Glad nature's cheerful song ; And love, and grat-i-tude di-vine At-tune my joy-ful tongue, At-tune my joy-ful tongue.



1 There is a world of per-fect bliss A - bove the star - ry skies; Oppressed with sorrows and with sins I thith-er lift mine eyes.

2 'Tis there the wea - ry are at rest, And all is peace with - in; The mind, with guilt no more oppressed, Is tranquil and se - rene.

3 Dis - cord and strife are banished thence, Distrust and sla-vish fear; No more we hear the pensive sigh, Or see the fall - ing tear.

## WILLOW DALE. C. M. Double.\*

WM. B. BRADBURY.

FINE.

D. C.

1 Earth's shadowy years will soon be o'er—Heaven's blissful morn arise, }  
And sorrow's night will then no more O'ercloud our weeping eyes. } Then will the Lord of life and love Un-veil his beam-ing face;  
And nev-er from our sight re-move The bright ce-les - tial rays.

2 The precious jew - els Je - sus sent To be our so - lace here, }  
Were on - ly for a sea - son lent, They're shining brighter there. } And we shall soon their love-ly forms In glorious robes be-hold:  
Shall sing with them in angel's songs, With harps of shining gold.

3 In that blest place no loved ones part: No mourning there, no sighs; }  
For God him-self will gent-ly wipe All sorrow from their eyes. } There ev - er - last - ing peace and joy, And transport shall be thine;  
Praise shall our utmost powers employ, In mel - o - dy di - vine.

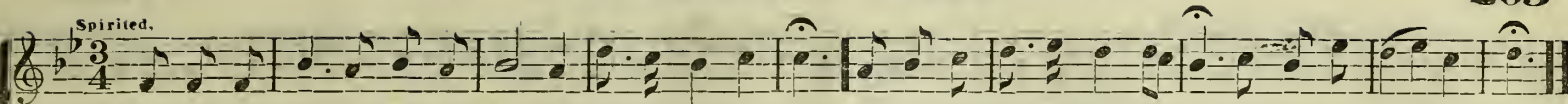
FINE.

D. C.

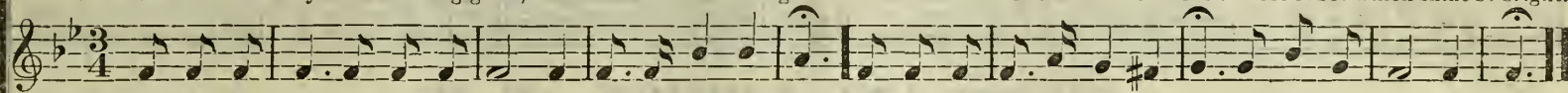
\* Originally written with the tune "WILLOW DALE," and sung by the Choir of the BROADWAY TABERNACLE, on the occasion of a severe bereavement of their beloved Pastor, Jan., 1852.



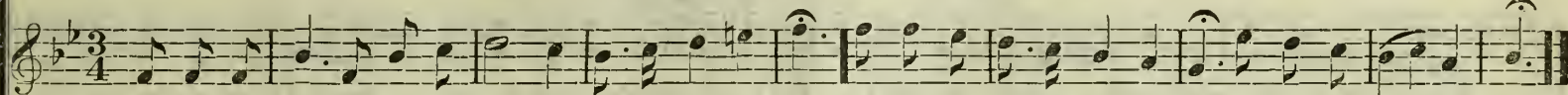
**Spirited,**



1 These glorious minds, how bright they shine ; Whence all their white array ? How came they to the hap - py seats Of ev - er - last - ing day.  
2 Lo ! these are they from suffering great, Who came to realms of light. And in the blood of Christ have washed These robes which shine so bright.



3 Now with tri - umph - ant palms they stand Be - fore the throne on high, And serve the God they love, a - midst The glo - ries of the sky.



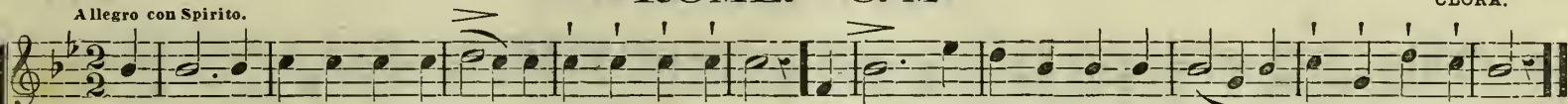
4 The Lamb shall lead his heavenly flock Where liv-ing fountains rise; And love di-vine shall wipe a-way The sorrows of their eyes.



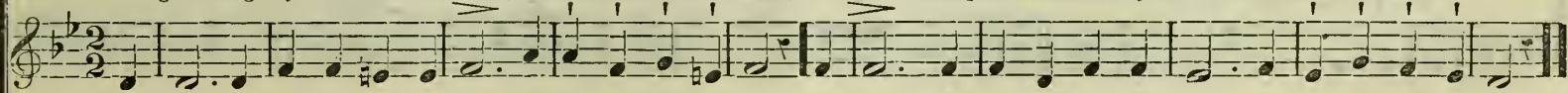
ROME. C. M

**Allegro con Spirito.**

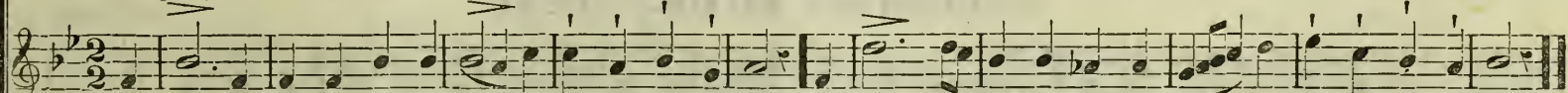
CLORA.



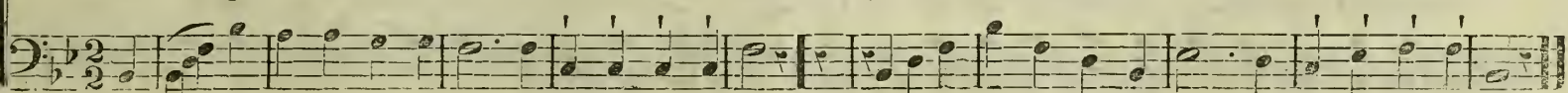
1 Ye glitter-ing toys of earth! a - dieu; A no - bler choice be mine; A re - al prize at-tracts my view,—A treasure all di - vine.



2 Be - gone, un - wor - thy of my cares, Ye flattering baits of sense! In - es - tim - a - ble worth ap - pears,—The pearl of price im - mense.



3 Dear Sovereign of my soul's de-sires! Thy love is bliss divin9; Ac-cept the praise that grace inspires, Since I can call thee mine.





There is a fountain filled with blood, Drawn from Immanuel's veins; And sinners, plunged beneath that flood, Lose all their guilty stains, Lose all their guilty stains.

## CROSS AND CROWN. C. M.

Western Melody.

Must Je - sus bear the cross 'a - lone, And all the world go free? No, there's a cross for eve - ry one, And there's a cross for me.

## HELENA. C. M.

W. B. B.

O thou, who driest the mourner's tear, How dark this world would be, If, pierced by sin and sorrows here, We could not fly to thee.

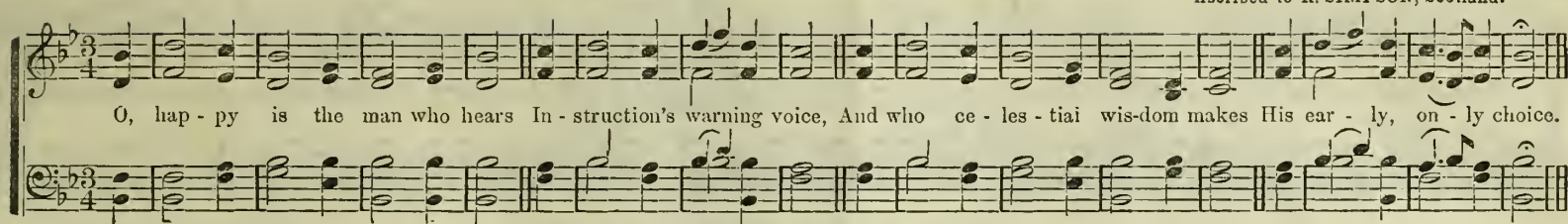
## NOTTING HILL. C. M.

C. H. PURDY.

My Shepherd will sup - ply my need; Je - ho - vah is his name; In pastures fresh he makes me feed, Be - side the liv - ing stream

**BALERMA. C. M.****207**

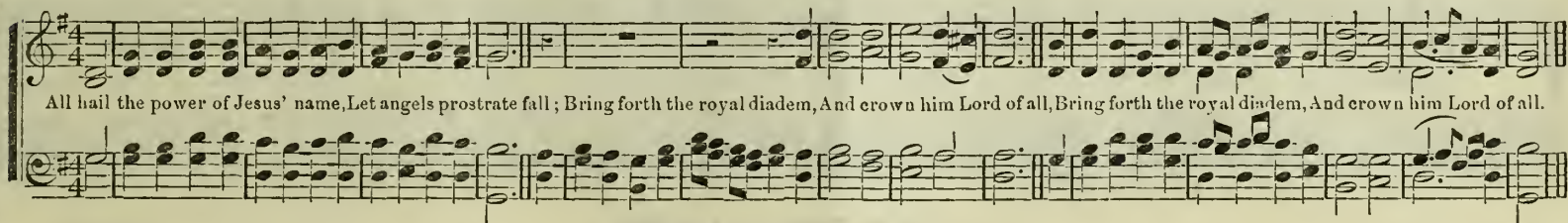
Ascribed to R. SIMPSON, Scotland.



O, hap - py is the man who hears In - struction's warning voice, And who ce - les - tial wis - dom makes His ear - ly, on - ly choice.

**CORONATION. C. M.**

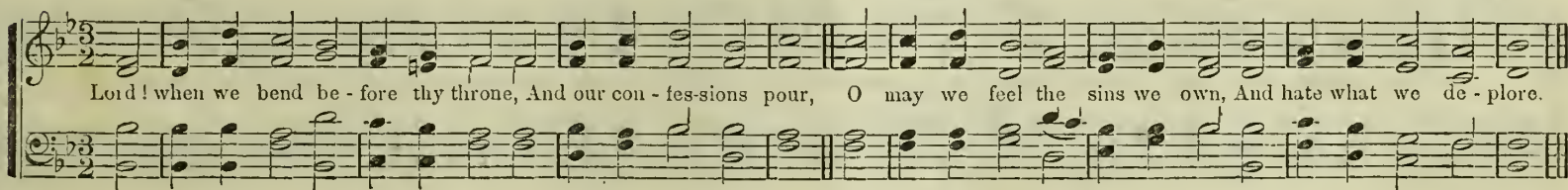
O. HOLDEN.



All hail the power of Jesus' name, Let angels prostrate fall; Bring forth the royal diadem, And crown him Lord of all, Bring forth the royal diadem, And crown him Lord of all.

**SILVERTON. C. M.**

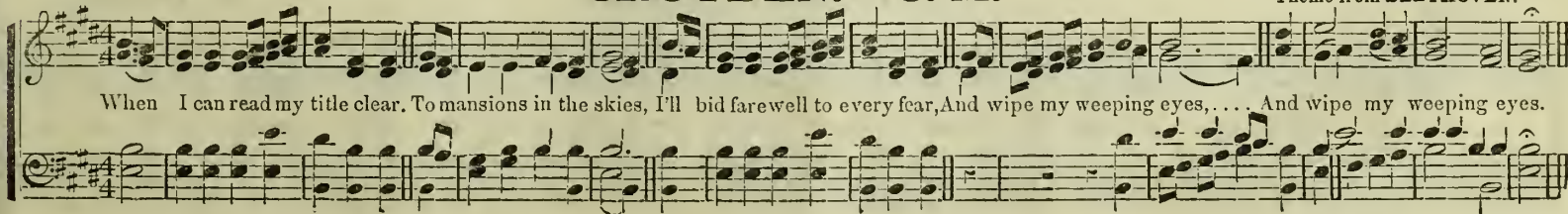
WM. B. BRADBURY.



Lord! when we bend be - fore thy throne, And our con - fes - sions pour, O may we feel the sins we own, And hate what we de - plore.

**CROYDEN. C. M.**

Theme from BEETHOVEN.



When I can read my title clear, To mansions in the skies, I'll bid farewell to every fear, And wipe my weeping eyes, . . . And wipe my weeping eyes.



While thee I seek, protecting Power, Be my vain wishes stilled ; And may this consecrated hour With better hopes be filled. Thy love the power of thought bestowed, To thee my thoughts would soar :  
Thy mercy o'er my life has flowed, That mercy I a - dore.

## RANDOLPH. C. M.

Arr'd from a Silesian Melody.

My Saviour, my Al-migh - ty friend, When I be - gin thy praise, Where will the growing numbers end, The numbers of thy grace?

## AVON. C. M.

SCOTTISH.

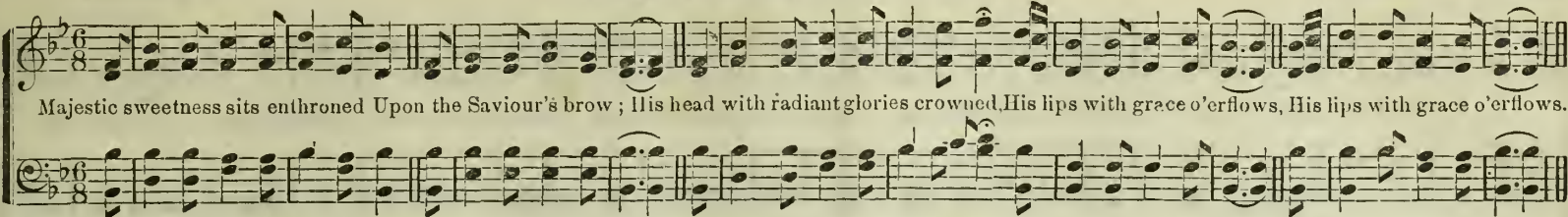
O Thou, whose tender mer - cy hears Con - tri - tion's hum - ble sigh ; Whose hand in - dul - gent, wipes the tears From sorrow's weep - ing eye.—

## WIRTH. C. M.

WM. B. BRADBURY.

How sweet and heavenly is the sight, When those that love the Lord In one an - oth - er's peace de - light, And thus ful - fill his word.

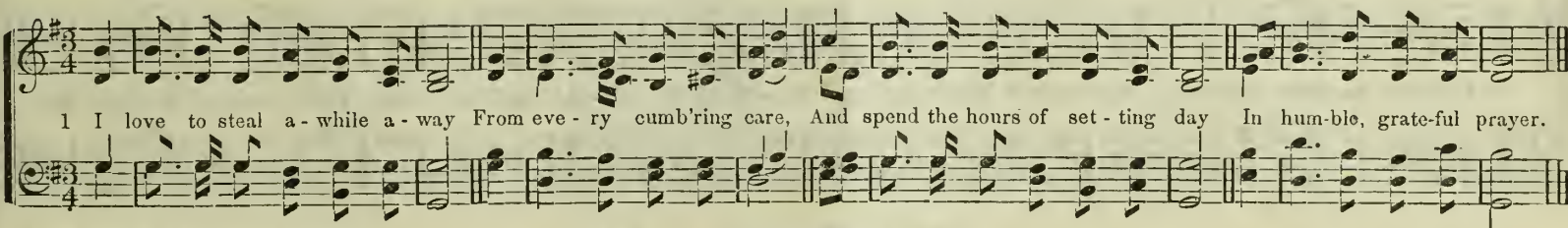




Majestic sweetness sits enthroned Upon the Saviour's brow; His head with radiant glories crowned, His lips with grace o'erflows, His lips with grace o'erflows.

LA MIRA. C. M.

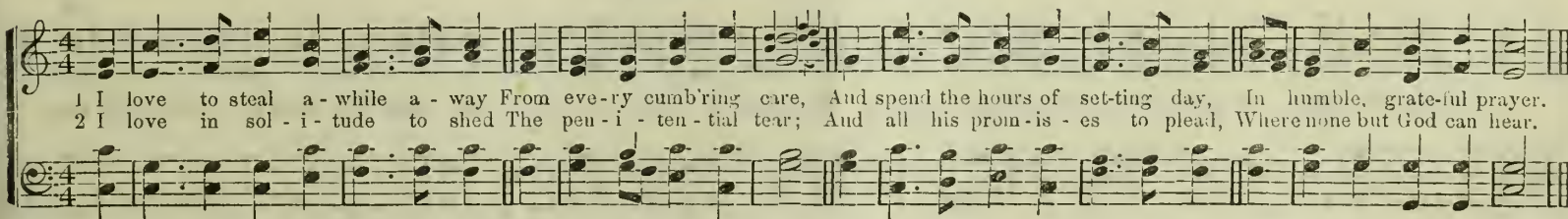
W. B. B.



1 I love to steal a-while a-way From every cumb'ring care, And spend the hours of setting day In humble, grate-ful prayer.

BROWN. C. M.

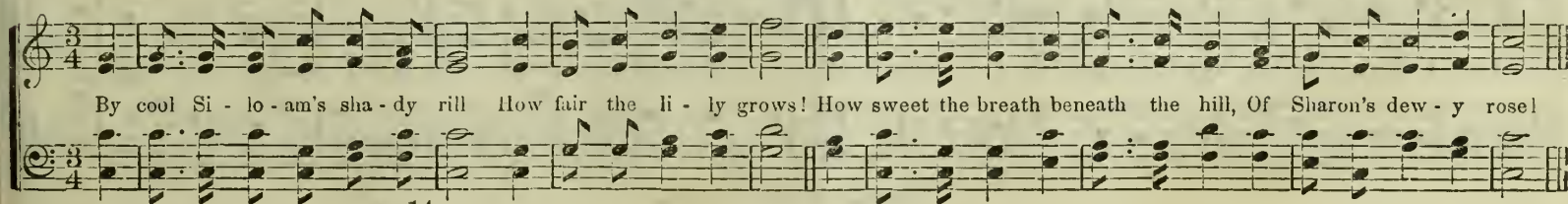
W. B. B.



1 I love to steal a-while a-way From every cumb'ring care, And spend the hours of setting day, In humble, grate-ful prayer.  
2 I love in sol-i-tude to shed The pen-i-ten-tial tear; And all his prom-is-es to plead, Where none but God can hear.

MELDOR. C. M.

W. B. B.



By cool Si-lo-am's sha-dy rill How fair the li-ly grows! How sweet the breath beneath the hill, Of Sharon's dew-y rose!

Moderate.

1 I love thy kingdom, Lord! The house of thine a-bode, The church our blest Redeem-er saved With his own precious blood.

2 I love thy church, O God! Her walls be-fore thee stand, Dear as the ap-ple of thine eye, And grav-en on thy hand.

3 If e'er, to bless thy sons, My voice or hands de-ny, These hands let use-ful skill for-sake, This voice in si-lence die.

## WILTON. S. M.

JOSEPH BRADBURY, Wilton, Me.\*

1 The day is past and gone, The evening shades appear; Oh, may I ev-er keep in mind, The night of death draws near.

2 I ord, keep me safe this night, Se-cure from all my fears; May an-gels guard me while I sleep, Till morn-ing light appears.



Spirited.

1 Come, sound his praise abroad, And hymns of glory sing; Je - ho - vah is the sovereign God, The univer - sal King, The u - ni - ver - sal King.

2 He formed the deeps unknown; He gave the seas their bound; The watery worlds are all his own, And all the solid ground, And all the sol - id ground.

3 Come, worship at his throne, Come, bow before the Lord: We are his works, and not our own; He formed us by his word, He formed us by his word,

AMA. S. M.

S. F.

1 To - mor - row, Lord! is thine, — Lodged in thy sovereign hand; And, if its sun a - rise and shine, It shines by thy com - mand

2 The present mo - ment flies, And bears our life a - way; Oh! make thy ser - vants tru - ly wise, That they may live to - day.

3 Since, on this fleet - ing hour, E - ter - ni - ty is hung, A - wak - en, by thy migh - ty power, The a - ged and the young.

4 One thing de - mands our care; — Be that one thing pur - sued; Lest, slighted once, the sea - son fair Should nev - er be renewed.



*Legato.*

1 Blest are the sons of peace, Whose hearts and hopes are one; Whose kind designs to serve and please, Thro' all the: ac - tions run.

2 Blest is the pi - ous house, Where zeal and friendship meet; Their songs of praise, their min-gled vows, Make their com - mun - ion sweet.

3 Thus, when on Aa - ron's head They poured the rich perfume, The oil through all the rai - ment spread, And plea - sure filled the room.

4 Thus, on the heavenly hills, The saints are blest a - bove, Where joy, like morn-ing dew, dis - tills, And all the air is love.

## MEADOW. S. M.

1 Oh! where shall rest be found,— Rest for the wea - ry soul! 'Twere vain the o - cean depths to sound, Or pierce to ei - ther pole.

2 The world can nev - er give The bliss for which we sigh; 'Tis not the whole of life to live, Nor all of death to die.

3 Be - yond this vale of tears, There is a life a - bove, Unmeasured by the flight of years; And all that life is love.

Very spirited



1 Sweet is the work, O Lord! Thy glorious name to sing, To praise and pray, to hear thy word, To praise and pray, to hear thy word, And grateful offerings bring.



2 Sweet—at the dawning light. Thy boundless love to tell; And, when approach the shades of night, And, when approach the shades of night, Still on the theme to dwell.



3 To songs of praise and joy Be eve - ry Sabbath given, That such may be our blest employ, That such may be our blest employ E - ter-nally in heaven.



OLD. S. M.

Written for this work by AN OLD FRIEND.



1 We pray for stronger faith, To rest up - on thy word, To feel the joy of what it saith, And serve thee glad-ly, Lord.



2 We crave the rest from care Which faith in thee can give; The heart to love thee eve-ry-where, And in thy fear to live.



3 Our hope is all in thee; We wait up - on thy love; Our Com-fort - er and Teach-er be, Till we are safe a - bove.





1 Return and come to God; Cast all your sins a-way; Seek ye the Saviour's cleansing blood; Repent, believe, obey, Repent, believe, o-bey.

2 Say not ye cannot come; For Je-sus bled and died, That none who ask in humble faith Should ever be denied, Should ever be denied.

3 Say not ye will not come; 'Tis God vouchsafes to call; And fearful will their end be found. On whom his wrath shall fall, On whom his wrath shall fall.

## REBA. S. M.

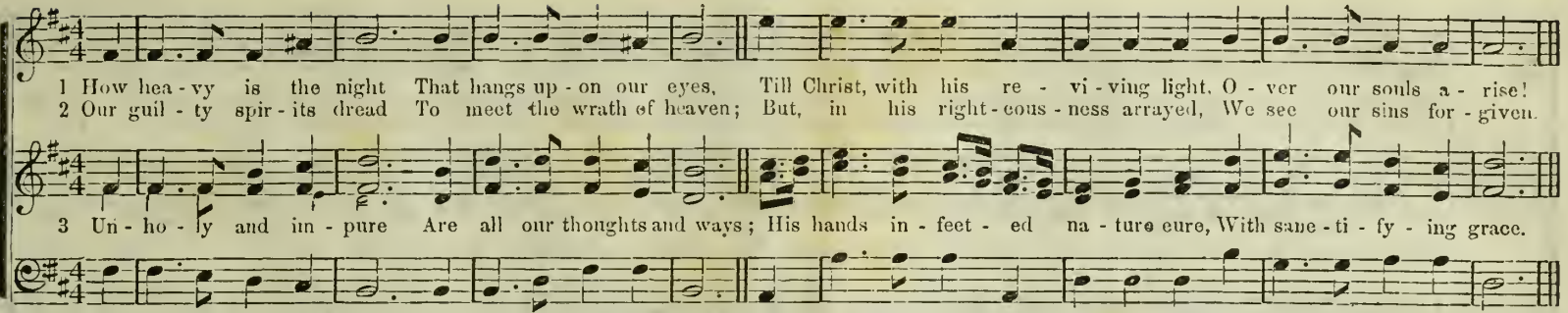
1 Sweet is the work, O Lord! Thy glorious name to sing, To praise and pray, to hear thy word, And grateful offerings bring.

2 Sweet—at the dawning light, Thy boundless love to tell; And, when approach the shades of night, Still on the theme to dwell.

3 Sweet—on this day of rest, To join in heart and voice, With those who love and serve thee best, And in thy name re-joice.

4 To songs of praise and joy Be eve-ry Sabbath given, That such may be our blest employ E-ter-nal-ly in heaven.



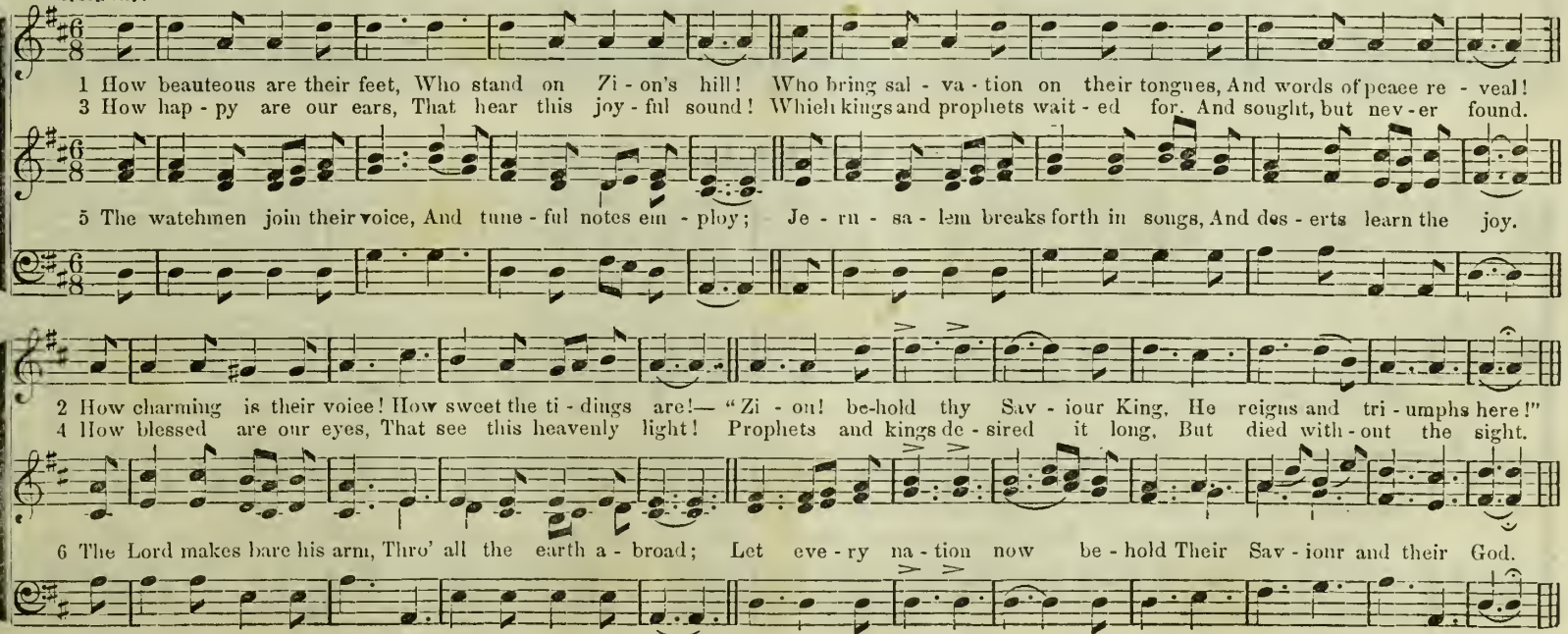


1 How hea - vy is the night That hangs up - on our eyes, Till Christ, with his re - vi - ving light, O - ver our souls a - rise!  
 2 Our guil - ty spir - its dread To meet the wrath of heaven; But, in his right - eous - ness arrayed, We see our sins for - given.

3 Un - ho - ly and im - pure Are all our thoughts and ways; His hands in - feet - ed na - ture cure, With sanc - ti - fy - ing grace.

JAMEISON. S. M. Double.

Sprightly.

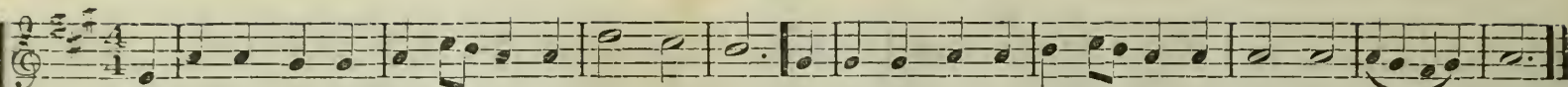


1 How beauteous are their feet, Who stand on Zi - on's hill! Who bring sal - va - tion on their tongues, And words of peace re - veal!  
 3 How hap - py are our ears, That hear this joy - ful sound! Which kings and prophets wait - ed for, And sought, but nev - er found.

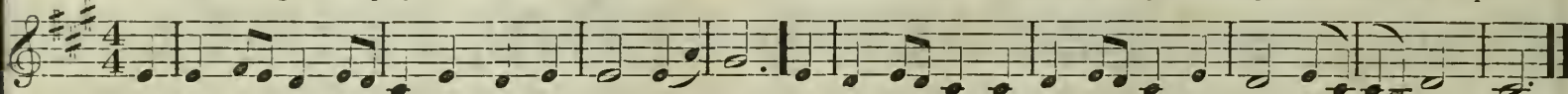
5 The watchmen join their voice, And tune - ful notes em - ploy; Je - ru - sa - lem breaks forth in songs, And des - erts learn the joy.

2 How charming is their voice! How sweet the ti - dings are! — "Zi - on! be-hold thy Sav - iour King, He reigns and tri - umphs here!"  
 4 How blessed are our eyes, That see this heavenly light! Prophets and kings de - sired it long, But died with - out the sight.

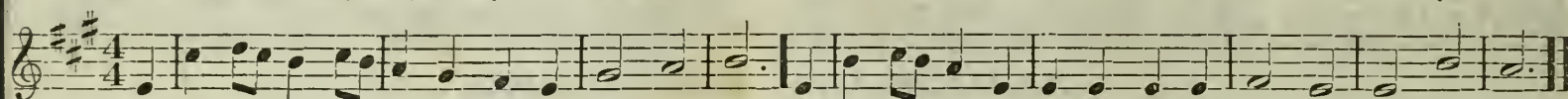
6 The Lord makes bare his arm, Thro' all the earth a - broad; Let eve - ry na - tion now be - hold Their Sav - iour and their God.



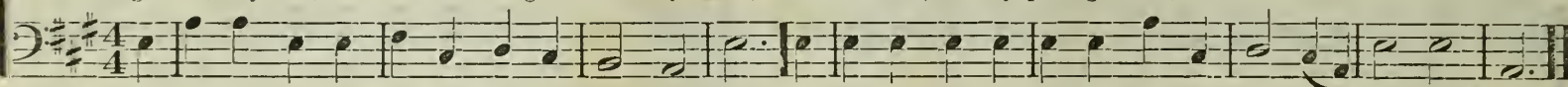
1 My soul, be on thy guard; Ten thousand foes a - rise; The hosts of sin are pressing hard To draw thee from the skies.  
2 O, watch, and fight, and pray; The bat - tle ne'er give o'er; Re - new it bold - ly eve - ry day, And help di - vine im plore.



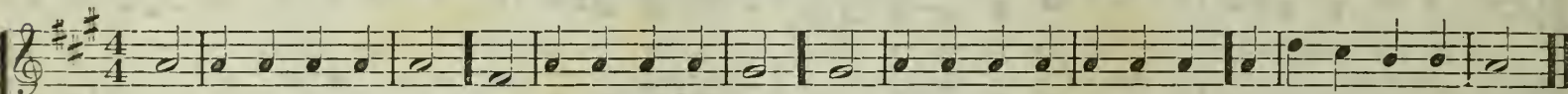
3 Ne'er think the vic - tory won, Nor lay thine ar - mor down; Thy arduous work will not be done Till thou ob - tain thy crown.



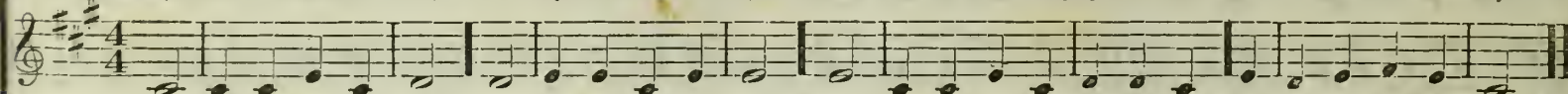
4 Fight on, my soul, till death Shall bring thee to thy God; He'll take thee, at thy parting breath, To his di - vine a - bode.



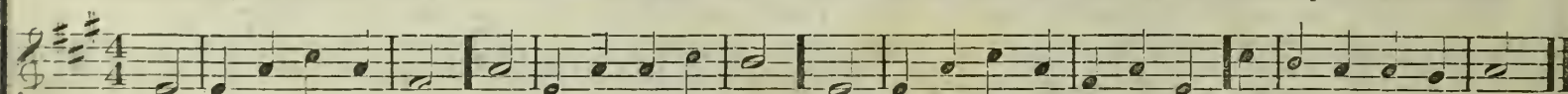
## WHITWELL. S. M.



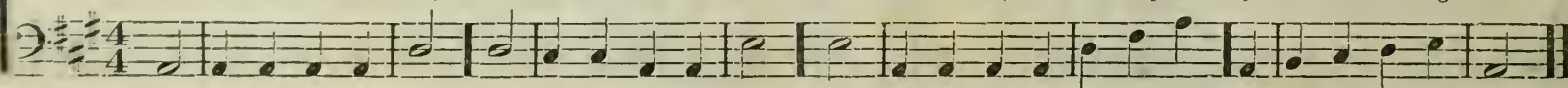
1 My Fa - ther bids me come, O, why do I de - lay? He calls the wandering spir - it home, And yet from Him I stay!



2 Fa - ther, the hindrance show, Which I have failed to see; And let me now consent to know What keeps me far from thee.



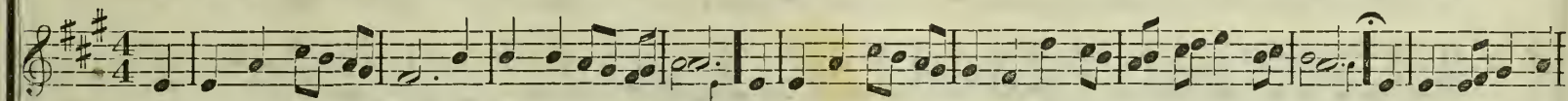
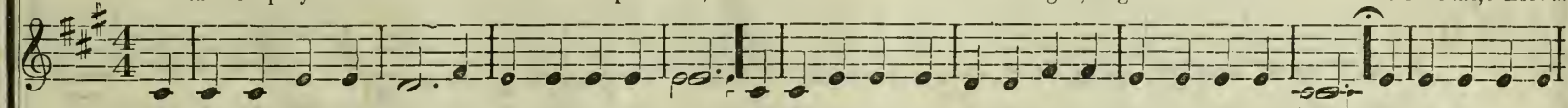
3 In me the hindrance lies; The fa - tal bar re - move, And let me see, in sweet surprise, Thy full re - deem - ing love.



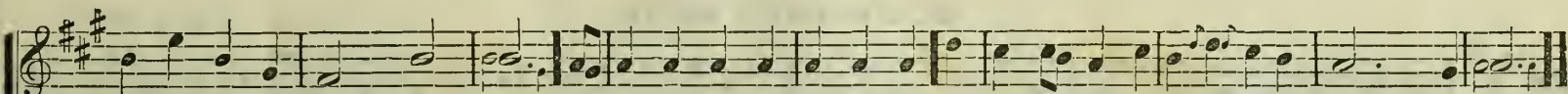
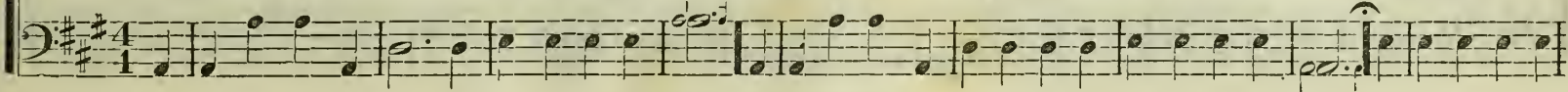




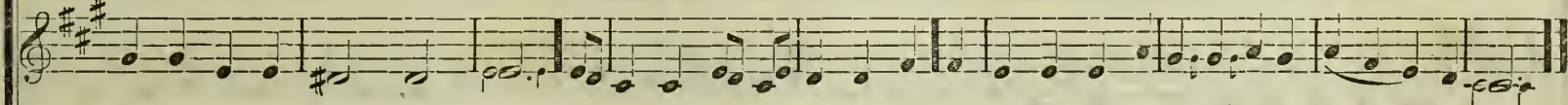
S. M. 1 How charming is the place, where my Redeemer, God, Unveils the glo-ries of his face, And sheds his love abroad. 2 Here, on the mercy-  
3 To him their prayers and cries each contrite soul presents; And while he hears their humble sighs, He grants them all their wants. 4 Give me, O Lord a



6s, 7s & 8s. 1 Hark! hark! a shout of joy! The world, the world is calling; In East and West, in North and south, See Satan's kingdom falling. 2 Wake! wake! the church of  
3 Trust, trust the faith-ful God; His prom-ise is un-failing; The prayer of faith can pierce the skies; Its breath is all-prevailing. 4 Look! look! the fields are



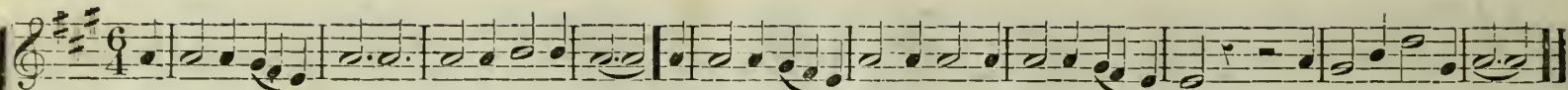
seat, With ra-diant glo - ry crowned, Our joy - ful eyes be-hold him sit, And smile on all around, And smile on all a-round  
place With-in thy blest a - bode; A - mong the children of thy grace, The servants of thy God, The servants of my God.



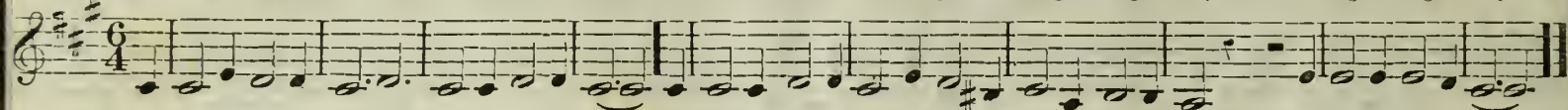
God, And dis - si - pate thy slumbers; Shake off thy deadly ap - a - thy, And mar-shal all thy numbers, And marshal all thy numbers.  
white; And stay thy hand no long-er; Tho' Sa - tan's mighty leg-ions fight, The arm of God is stronger, The arm of God is stronger.



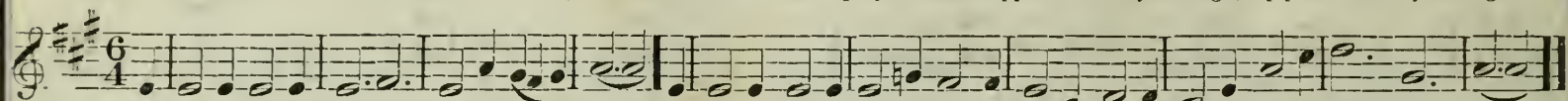




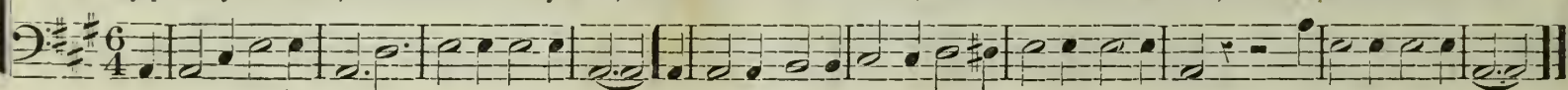
1 A-long my earth-ly way, How dark the clouds are spread; Dark-ness without one cheer-ing ray Seems gath'-ring o'er my head, Seems gath'-ring o'er my head.



2 Yet, Fa-ther, thou art love; O hide not from my view: But when I look in prayer above, Ap-pear in mer-cy through, Ap-pear in mer-cy through.

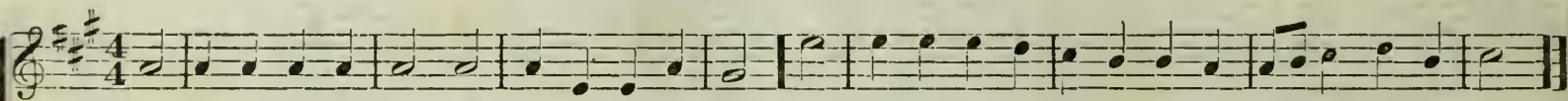


3 My path-way is not hid; Thou knowest all my need; And I would do as Israel did,— Follow where thou wilt lead, Follow where thou wilt lead.

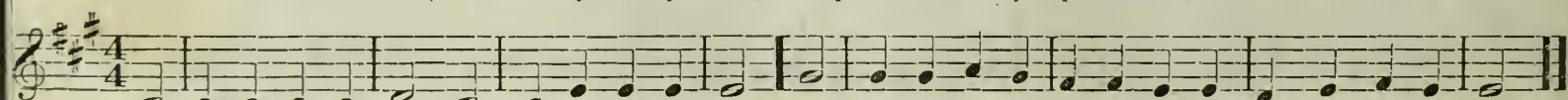


## EXTON. S. M.

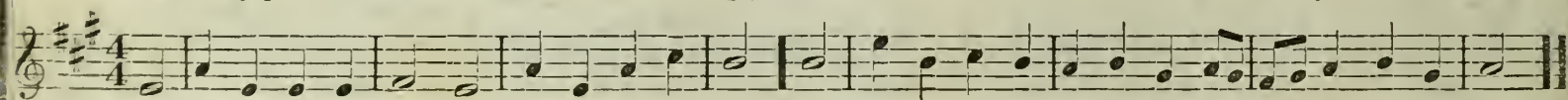
Dr. L. MASON.



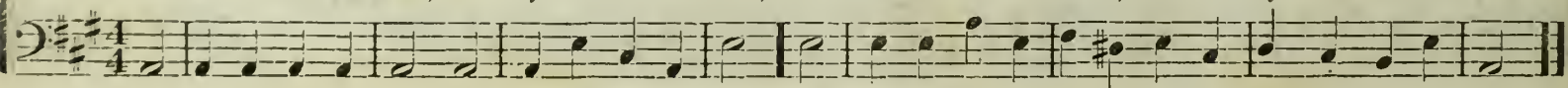
1 I stand on Zi-on's mount, And view my star-ry crown; No power on earth my hope can shake, Nor hell can thrust me down.

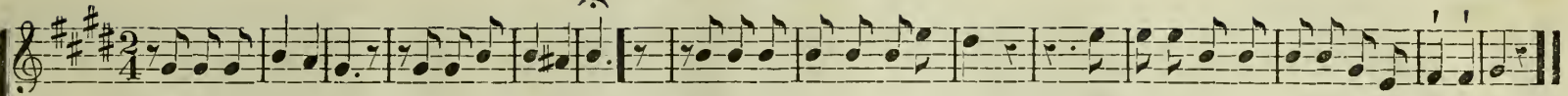


2 The lof-ty hills and towers, That lift their heads on high, Shall all be levelled low in dust—Their ve-ry name shall die.

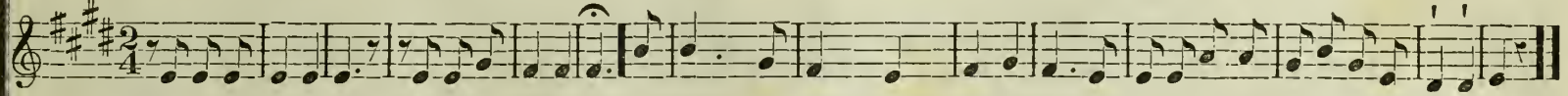


3 The vaulted heavens shall fall, Built by Je-ho-vah's hands; But firm-er than the heavens, the Rock Of my sal-va-tion stands.

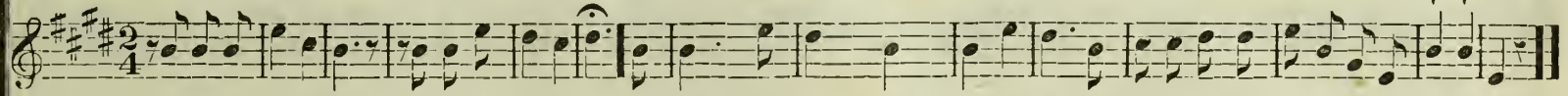




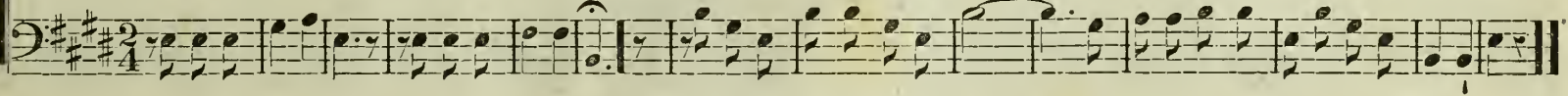
1 Ye angels, bless the Lord, And praise his sacred name ; Diffuse his glo - ries all abroad, His gracious acts proclaim, His gracious acts proclaim



2 Praise him, ye heavenly powers, And make his goodness known ; Christ is your Head, as well as ours, And ye surround his throne, And ye surround his throne.



3 Praise him, ye hosts of light, In accents sweet and high ; To him you owe your power and might, At his command you fly, At his command you fly.



## IRVING. S. M..

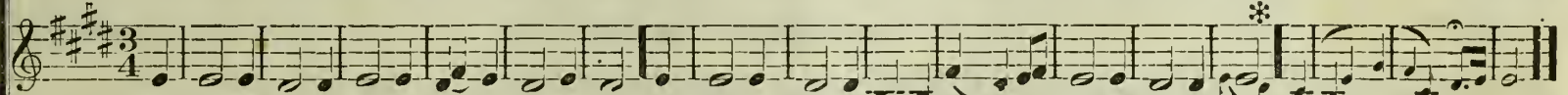
W. B. B.

Grazioso—Very gentle and smooth.

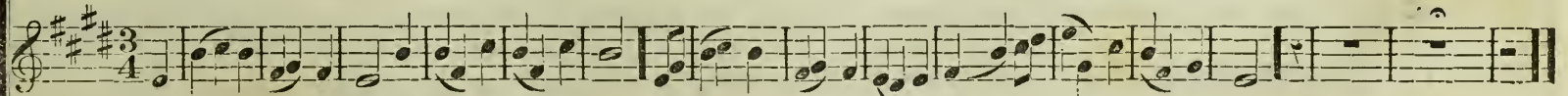
CODA.



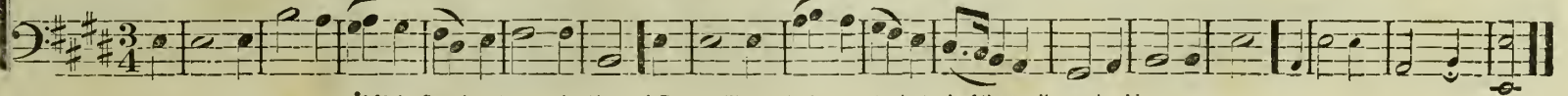
1 The Lord my shepherd is, I shall be well supplied ; Since he is mine, and I am his, What can I want be-side ?



2 He leads me to the place, Where heavenly pasture grows, Where living waters gently pass, and full salvation flows.



3 If e'er I go a-stray, He doth my soul reclaim : And guides me in his own right way, For his most ho - ly name.



\* If the Coda is not sung, the Alto and Tenor will sing the large notes instead of the small ones in this measure.



Gentle, earnest, prayerful.

From THE ECLECTIC TUNE BOOK, by permission.

1 My Spi-rit on thy care, Blest Saviour, I re-cline; Thou wilt not leave me to de-spair, For thou art love di-vine.  
 2 In thee I place my trust, On thee I calm-ly rest; I know thee good, I know thee just, And count thy choice the best.

3 Let good or ill be-fall, It must be good for me; Se-cure of hav-ing thee in all, Of hav-ing all in thee.

## YONO. S. M.

1 Re-turn and come to God; Cast all your sins a-way; Seek ye the Saviour's cleansing blood; Re-pent, be-lieve, o-bey.

2 Say not ye can-not come; For Je-sus bled and died, That none who ask in hum-ble faith Should ev-er be de-nied

## HOPE. S. M.

S. W. TUCKER.

1 The man is ev-er blest, Who shuns the sinner's ways; Among their counsels never stands, Nor takes the scorner's place: Fresh as the leaf his name shall live  
 His works are heavenly fruit.

2 But makes the law of God His stu-dy and de-light, A-mid the la-bors of the day, And watches of the night. Their hopes shall flee, like empty chaff  
 Before the driving wind.

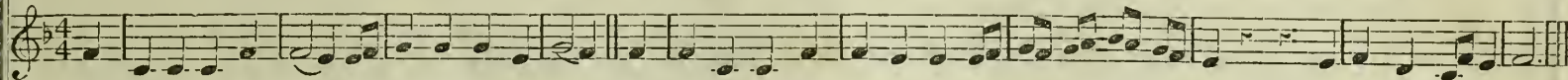
3.  
 He like a tree shall thrive,  
 With waters near the root;  
 Fresh as the leaf his name shall live  
 His works are heavenly fruit.

4.  
 Not so th'ungodly race;  
 They no such blessings find:  
 Their hopes shall flee, like empty  
 chaff  
 Before the driving wind.

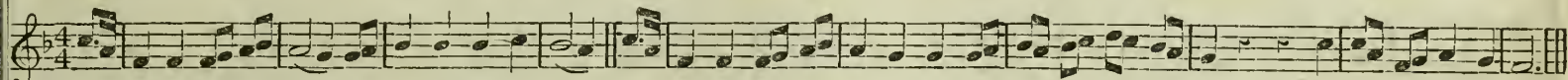




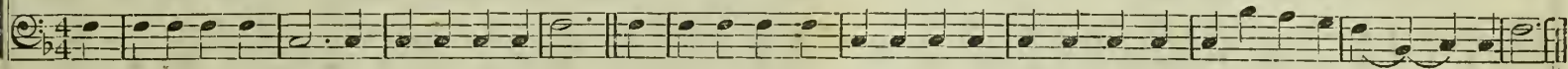
- 1 Awake and sing the song Of Mo-ses and the Lamb; Wake every heart and every tongue! To praise the Saviour's name, To praise the Saviour's name.  
 2 Sing of his dy-ing love; Sing of his rising power; Sing—how he in-ter-cedes above For those whose sins he bore, For those whose sins he bore.



- 3 Ye pilgrims! on the road To Zi-on's ci-ty, sing! Re-joice ye in the Lamb of God.—In Christ, th'eternal king. In Christ, th'eternal king.  
 4 Soon shall we hear him say, "Ye blessed children! come;" Soon will he call us hence away, And take his wanderers home, And take his wanderers home.

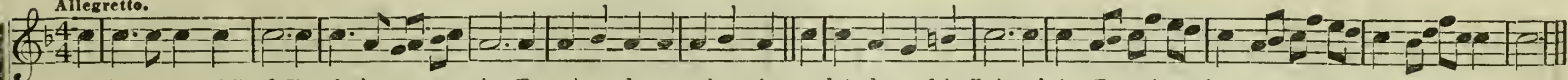


- 5 There shall each raptured tongue His endless praise proclaim; And sweeter voices tune the song Of Moses and the Lamb, Of Moses and the Lamb.

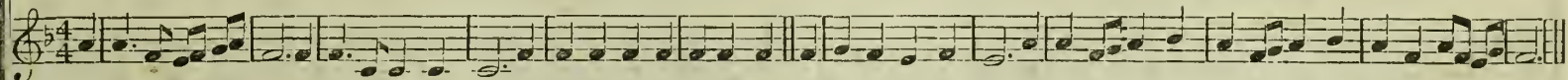


## ZUNDEL. S. M.

Allegretto.



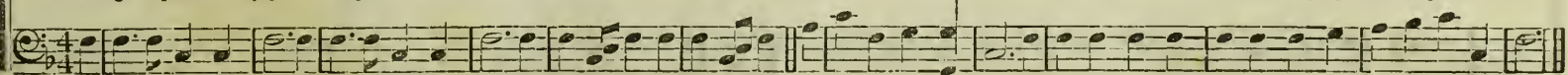
- 1 Sweet is the work, O Lord, Thy glorious name to sing, To praise and pray, to hear thy word, And grateful offerings bring, To praise and pray, to hear thy word, And grateful, &c.

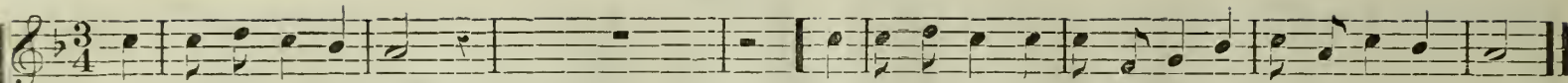


- 2 Sweet is the dawning light, Thy boundless love to tell; And when approach the shades of night, Still on the theme to dwell, And when approach the shades of night, Still on, &c.  
 3 Sweet, on this day of rest, To join in heart and voice, With those who love and serve thee best, And in thy name rejoice, With those who love and serve the best, And in thy, &c.

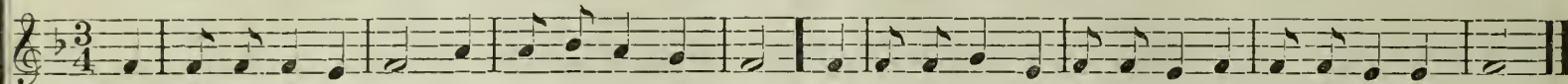


- 4 To songs of praise and joy Be every Sabbath given, That such may be our blest employ Eternally in heaven, That such may be our blest employ Eternally in heaven.





1 I hear thy word with love, And I would fain o - bey; Send thy good Spir - it from a - bove, To guide me, lest I stray.



2 Oh! who can ev - er find The er - rors of his ways? Yet, with a bold presumptuous mind, I would not dare trans - gress.

3 Warn me of eve - ry sin, For - give my se - cret faults, And cleanse this guilt-y soul of mine. Whose crimes exceed my thoughts.



4 While, with my heart and tongue, I spread thy praise a - broad, Ac - cept the wor - ship and the song, My Saviour and my God!



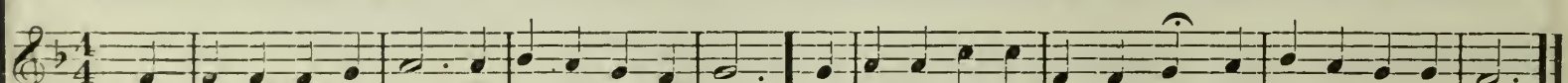
## NOTT. S. M.



1 Come to the house of prayer, O thou af - flict - ed, come; The God of peace shall meet thee there; He makes that house thy home.



2 Come to the house of praise, Ye who are hap - py now; In sweet ac - cord your voi - ces raise, In kin - dred hom-age bow.



3 Ye a - ged, hith - er come, For ye have felt his love; Soon shall your trembling tongues be dumb, Your lips for - get to move.





1 Oh! where shall rest be found,—Rest for the wea - ry soul! 'Twere vain the o - cean depths to sound, Or pierce to ei - ther pole.

2 The world can nev - er give The bliss for which we sigh; 'Tis not the whole of life to live, Nor all of death to die

3 Be - yond this vale of tears, There is a life a - bove, Un - mea - sured by the flight of years; And all that life is love.

*cres.* *dim.*

KIRK. S. M.

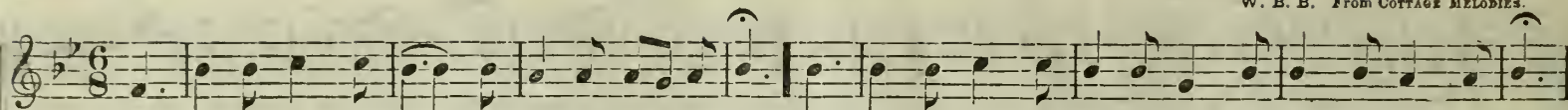
1 I love thy king - dom, Lord, The house of thine a - bode; The church our blest Re - deem - er saved With his own precious blood.

2 I love thy church, O God; Her walls be - fore thee stand, Dear as the ap - ple of thine eye, And gra - ven on thy hand.

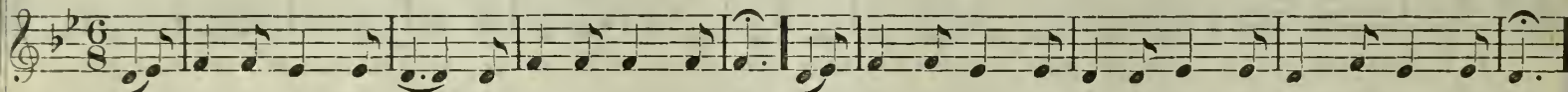
3 For her my tears shall fall; For her my prayers as - cend; To her my cares and toils be given, Till toils and cares shall end.

4 Beyond my high - est joy I prize her heaven - ly ways, Her sweet commun - ion, solemn vows, Her hymns of love and praise.

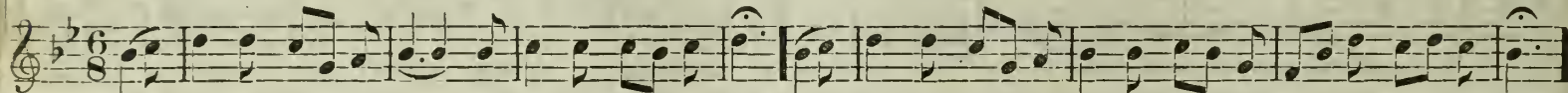




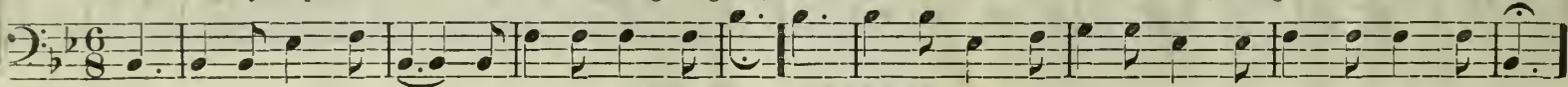
1 Oh, sing to me of heaven, When I am called to die, Sing songs of ho - ly ec - sta - cy, To waft my soul on high.



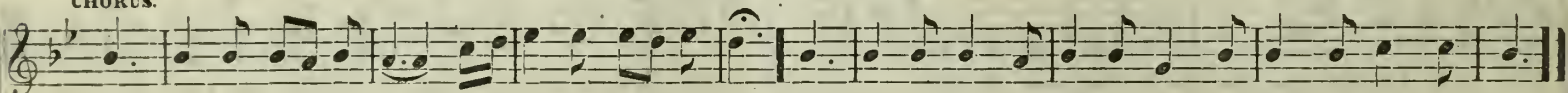
2 When cold and sluggish drops Roll off my mar - ble brow, Break forth in songs of joy - ful - ness, Let heaven be - gin be - low



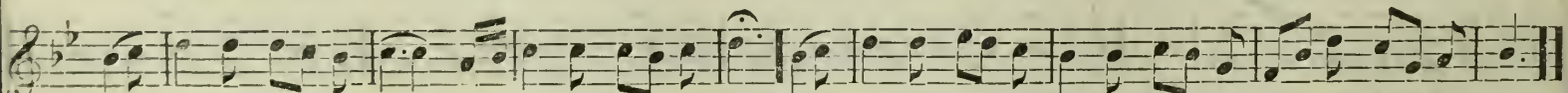
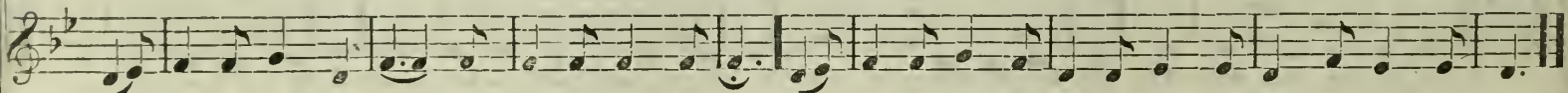
3 Then to my raptured soul Let one sweet song be given, Let mu - sic cheer me last on earth, And greet me first in heaven.



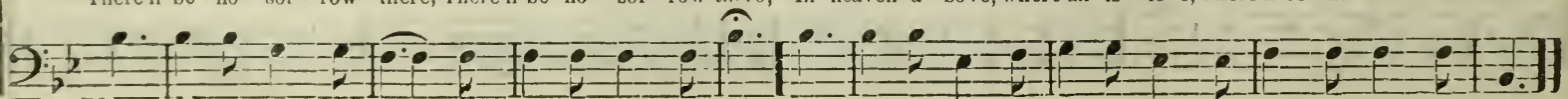
## CHORUS.

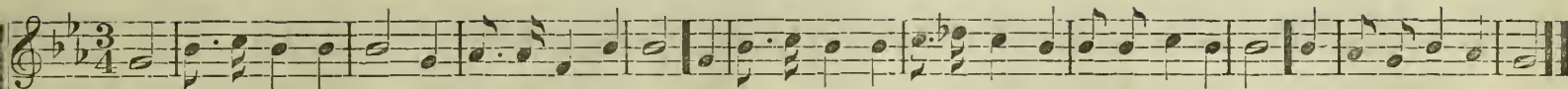


There'll be no sor - row there, There'll be no sor - row there, In heaven a - bove, where all is love, There'll be no sor - row there.

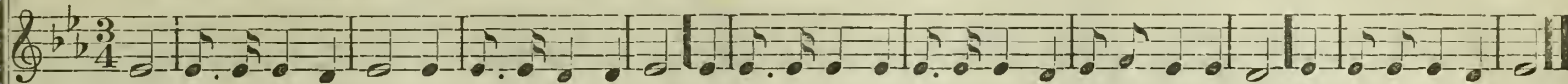


There'll be no sor - row there, There'll be no sor - row there, In heaven a - bove, where all is love, There'll be no sor - row there.

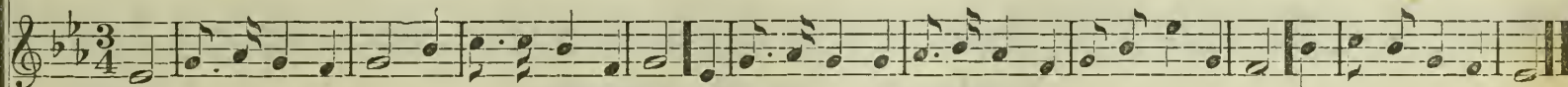




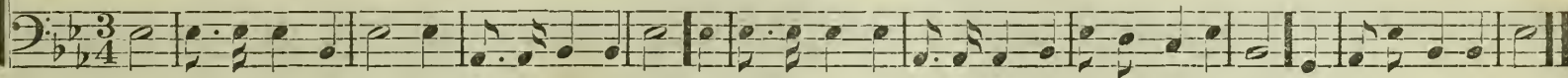
1 To God, the on - ly wise, Our Saviour and our King, Let all the saints be-low the skies, Their humble praises bring, Their humble praises bring.



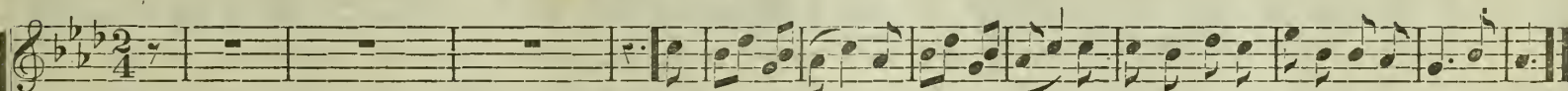
2 'Tis his al-migh - ty love, His coun-sel and his care, Preserves us safe from sin and death, And every hurtful snare, And every hurtful snare.



3 He will pre-sent our souls, Unblemished and complete, Before the glo - ry of his face, With joys di-vine-ly great, With joys divinely great.



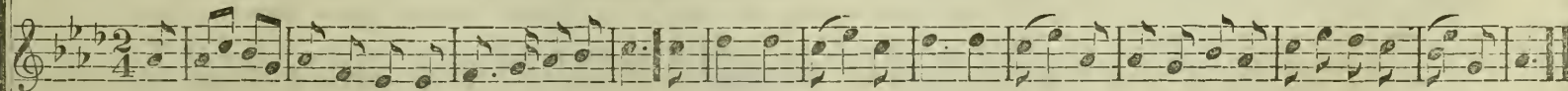
## METE. S. M.



1 Welcome! sweet day of rest, That saw the Lord arise! Welcome to this re-vi-ving breast, And these re-joicing eyes, And these rejoicing eyes.



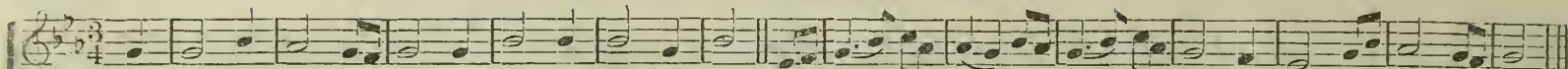
2 The King himself comes near, And feasts his saints to-day; Here we may sit, and see him here, And love, and praise, and pray, And love, and praise, and pray.



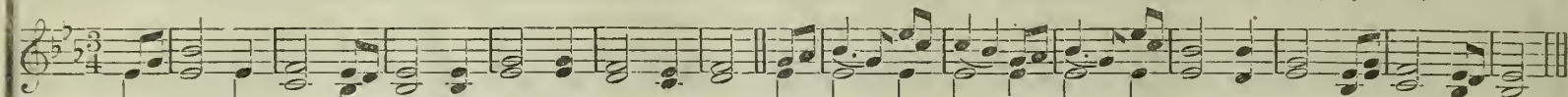
3 One day, amid the place Where my dear God hath been, Is sweeter than a thousand days Of plea-sur - a - ble sin, Of plea-sur-a - ble sin.







1 O cease, my wandering soul, On rest-less wing to roam; All this wide world, to ei-ther pole, Has not for thee a home.  
2 Be-hold the ark of God! Be-hold the o-pen door; O! haste to gain that dear a-bode, And rove, my soul, no more.

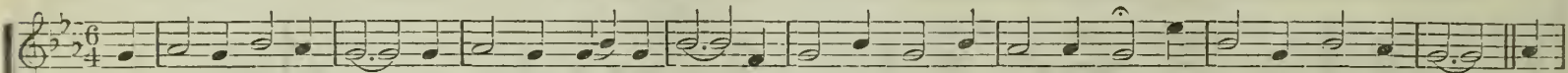


3 There, safe thou shalt a-bide, There, sweet shall be thy rest, And eve-ry long-ing sat-is-fied, With full sal-va-tion blest.

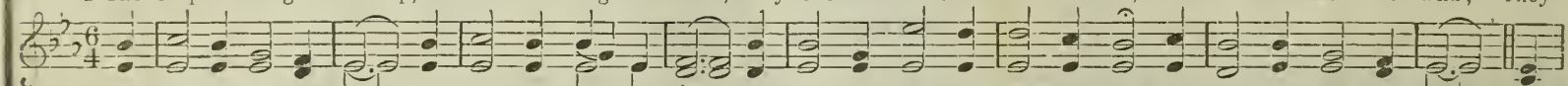


### LODEN. S. M. Double.

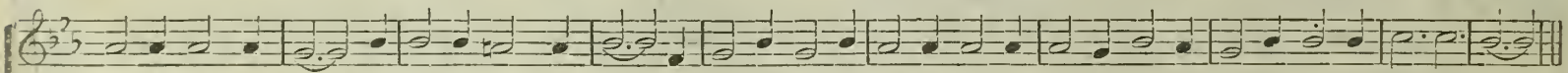
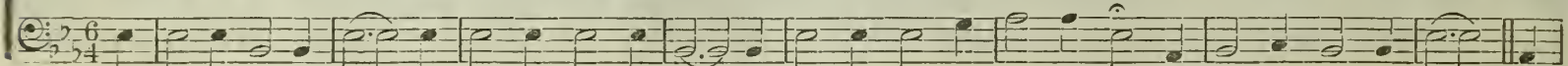
MILLIWA.



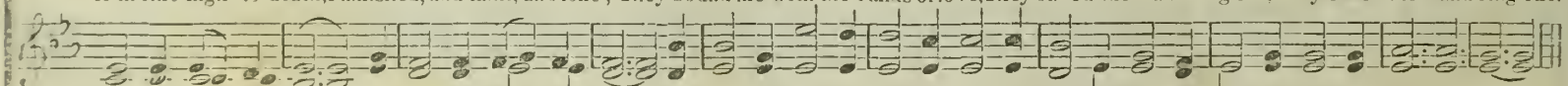
1 I was a wandering sheep, I did not love the fold; I did not love the Shepherd's voice, I would not be con-trolled; I  
2 The Shepherd sought his sheep, The Fa-ther sought his child; They followed me o'er vale and hill, O'er des-ert waste and wild; They



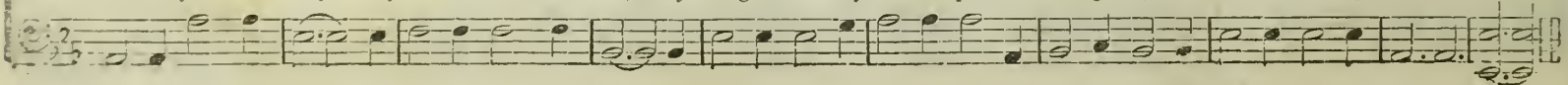
3 They spoke in ten-der love, They raised my drooping head; They gent-ly closed my droop-ing wounds, My faint-ing soul they fed; They



was a wayward child, I did not love my home, I did not love my Father's voice, I loved a-far to roam, I loved a-far to roam.  
found me nigh to death, Famished, and faint, and lone; They bound me with the bands of love, They saved the wand'ring one, They saved the wand'ring one.



washed my filth a-way. They made me clean and fair; They brought me to my home in peace, The long-sought wanderer, The long-sought wanderer.





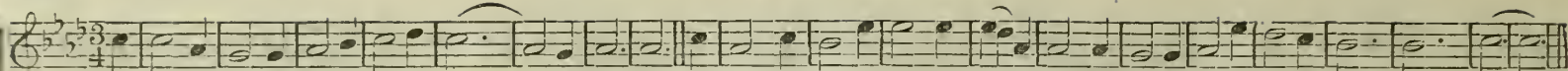
1 I love thy king-dom, Lord! The house of thine a - bode, The church our blest Re-deem - er saved With his own pre-cious blood.  
 2 I love thy church, O God! Her walls be - fore thee stand, Dear as the ap - ple of thine eye, And gra - ven on thy hand.  
 3 If e'er, to bless thy sons, My voice or hands de - ny, These hands let use-less skill for - sake, This voice in si - lence die.

## MILLARD. S. M.

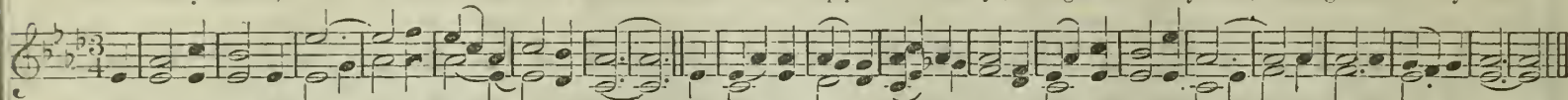
Grace! 'tis a charming sound, Har-mo-nious to the ear; Heaven with the ech - o shall re - sound. ....  
 1 Grace! 'tis a charming sound, Har - mo - nious to the ear; Heaven with the ech - o shall re - sound, Heaven with the ech - o

And all the earth shall hear, And all the earth shall hear. ....  
 shall resound, And all the earth shall hear, And all the earth shall hear.

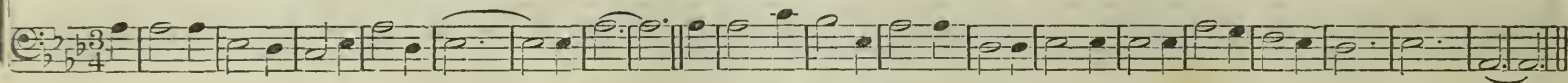
- 2 Grace first contrived the way  
 To save rebellious man;  
 And all the steps that grace display,  
 Which drew the wondrous plan.
- 3 Grace led my roving feet  
 To tread the heavenly road;  
 And new supplies each hour I meet,  
 While pressing on to God.
- 4 Grace all the work shall crown,  
 Through everlasting days;  
 It lays in heaven the topmost stone  
 And well deserves the praise.



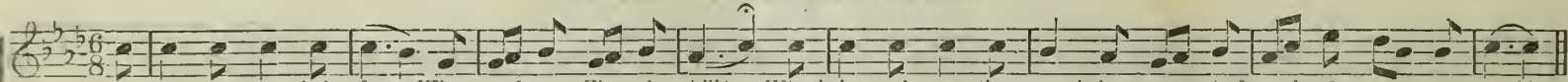
1 I love thy kingdom, Lord! The house of thine a-bode, The church our blest Redeemer saved With his own precious blood, With his own precious blood.  
2 I love thy church, O God! Her walls before thee stand, Dear as the apple of thine eye, And graven on thy hand, And graven on thy hand.



3 If e'er to bless thy sons,.... My voice or hands de-ny, These hands let useful skill forsake, This voice in silence die,.... This voice in silence die.



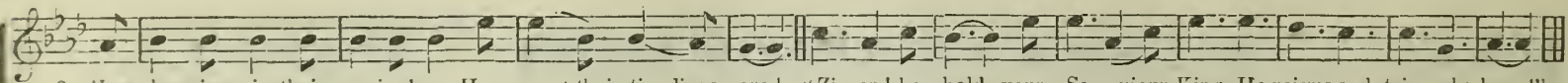
## EBA. S. M. Double.



1 How beautiful are their feet, Who stand on Zi-on's hill! Who bring sal-vation on their tongues, And words of peace re-veal!  
3 How hap-py are our ears, That hear this joy-ful sound! Which kings and prophets wait-ed for, And sought, but nev-er found.



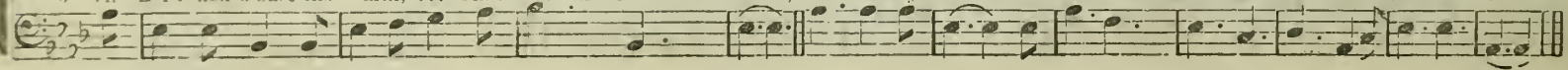
5 The watchmen join their voice, And tune-ful notes em-ploy; Je-ru-sa-lem breaks forth in songs, And des-erts learn the joy.



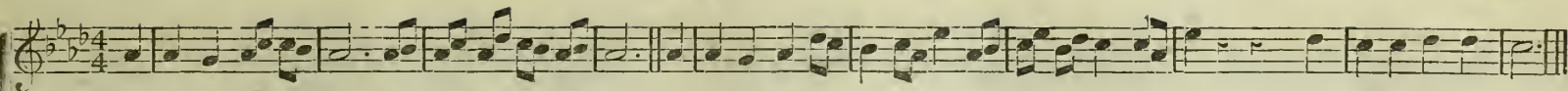
2 How charming is their voice! How sweet their ti-dings are!—"Zi-on! be-hold your Sa-viour King, He reigns and triumphs here!"  
4 How bless-ed are our eyes, That see the bless-ed light! Prophets and kings de-sired it long, But died with-out the sight.



6 The Lord makes bare his arm, ... Thro' all the earth a-broad; Let eve-ry na-tion now be-hold Their Sa-viour and their God.







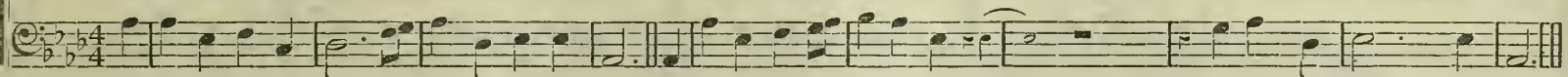
1 The Lord my Shepherd is, I shall be well supplied : Since he is mine, and I am his, What can I want be-side ? What can I want . . . . be - side !  
2 He leads me to the place, Where heavenly pasture grows, Where living waters gently pass, And full sal - va - tion flows, And full sal - va - - tion flows.



3 If e'er I go a - stray, He doth my soul re-claim ; And guides me in his own right way, For his most holy name, For his most ho - - ly name.



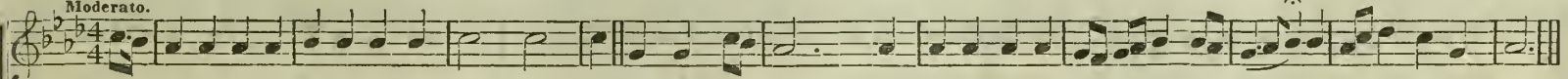
4 While he affords his aid, I can - not yield to fear ; Tho' I should walk thro' death's dark shade, My shepherd's with me there, My shepherd's with me there.



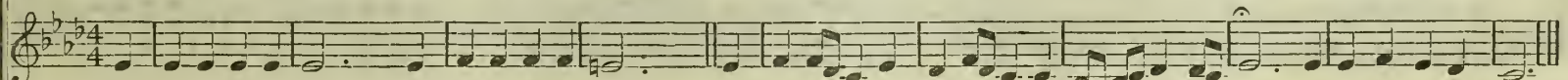
WENZEL. S. M.

From the Mendelssohn Coll.

Moderato.



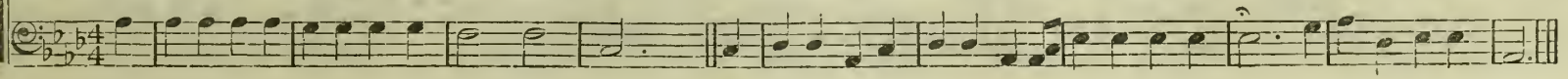
1 While my Redeemer's near, My Shepherd and my Guide, I bid fare - well to every fear, My wants are all sup - plied, My wants are all supplied.



2 To ev - er fra - grant meads, . . . Where rich abundance grows, . . . His gracious hand indulgent leads, And guards my sweet repose, And guards my sweet repose.



3 Dear Shepherd, if I stray . . . My wandering feet restore ; . . . And guard me with thy watchful eye, And let me rove no more, And let me rove no more.





How perfect is thy word! And all thy judgments just! For ever sure thy promise, Lord. And we securely trust.

My soul repeat his praise, Whose mercies are so

## SILVER STREET. S. M.

great; Whose anger is so slow to rise. So ready to abate. Come, sound his praise abroad. And hymns of glory sing; Je-ho-vah is the sovereign God, The universal King

## DENNIS. S. M.

Arranged from NAGELI.

L. Mason  
1845

## BRADEN. S. M.

W. B. B.

How gentle God's commands! How kind his precepts are! Come, cast your burdens on the Lord, And trust his constant care.

The swift declining day, How fast its moments fly, While

## LOTTIE. S. M.

evening's broad and gloomy shade Gains on the western sky. His bounty will provide, His saints securely dwell; The hand which bears creation up, Shall guard his children well.

**BOYLSTON. S. M.**

Dr. L. 1814

**ROYLE. S. M.**


1 Our days are as the grass, Or like the morning flower; When blasting winds sweep o'er the field, It withers in an hour.  
2 But thy compassions, Lord! To endless years en - dure; And children's children ever find The word of promise sure.

1 And canst thou, sinner! slight The call of love di - vine?

**STATE STREET. S. M.**

J. C. WOODMAN.

Shall God, with ten - der - ness in - vite, And gain no thought of thine?

How sweet the melting lay, Which breaks upon the ear, When, at the hour of rising day, Christians unite in prayer

**DOVER. S. M.**

ENGLISH.

**GOLDEN HILL. S. M.**

Great is the Lord our God, And let his praise be great; He makes the churches his abode, His most delightful seat.

O cease, my wandering soul, On restless wing to roam; All

**LABAN. S. M.**

Dr. L. MASON, 1830.

this wide world, to either pole, Has not for thee a home.

1 My soul! be on thy guard, Ten thousand foes arise: And hosts of sin are pressing hard, To draw thee from the skies.  
2 Oh! watch, and fight, and pray;—The battle ne'er give o'er; Re-new it boldly eve-ry day, And help di-vine in-plore.

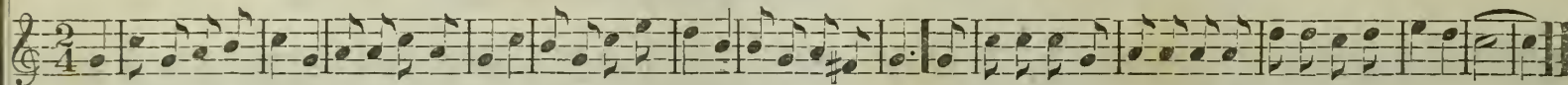




1 The hap-py morn is come: Tri-umph-ant o'er the grave, The Saviour leaves the tomb, Om-nipotent to save: Cap-tiv-ity is captive led, For Jesus liveth that was dead.



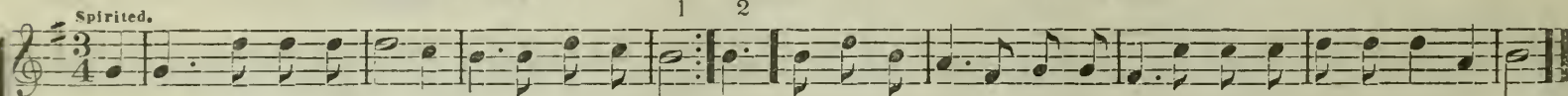
2 Who now accuseth them, For whom their ransom died? Who now shall those condemn Whom God hath justified? Captivity is captive led, For Jesus liveth that was dead.



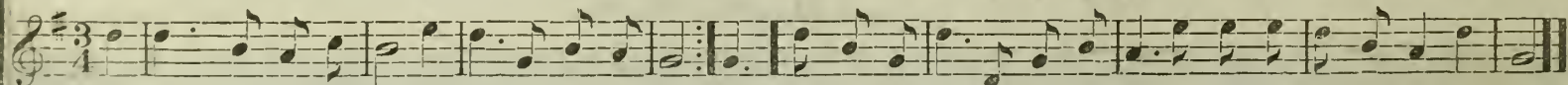
3 Christ hath the ran-som paid: The glo-rious work is done: On him our help is laid, By him our vic-tory won: Captivity is captive led. For Jesus liveth that was dead.



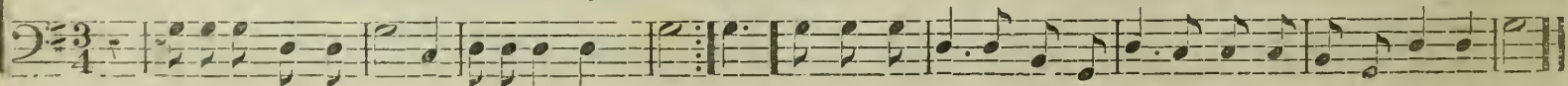
# SABBATH MORNING. H. M.



1 { The hap - py morn is come: Tri-umphant o'er the grave,  
The Sa - vour leaves the tomb, Omnip - o - tent to save: } Cap-tiv - i - ty was cap-tive led; For Je - sus liv - eth that was dead.



2 { Who now ac - cu - seth them, For whom their ransom died?  
Who now shall those condemn Whom God hath justi - - fied? } Cap-tiv - i - ty is cap-tive led; For Je - sus liv - eth, that was dead.





1 How pleas-ing is the voice Of God, our heavenly King, Who bids the frost re - tire, And wakes the love - ly spring!

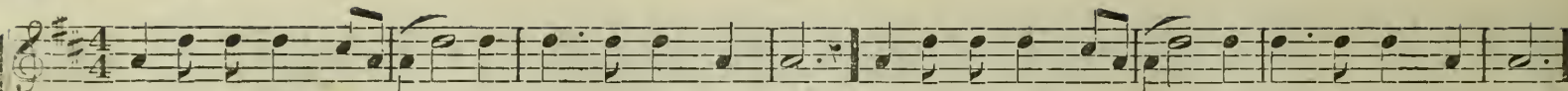
2 The morn, with glo - ry crowned, His hand ar - rays in smiles: He bids the eve de - cline, Re - joic-ing o'er the hills:

3 With life he clothes the spring, The earth with sum-mer warms, He spreads th'autumnal feast, And rides on win - try storms:

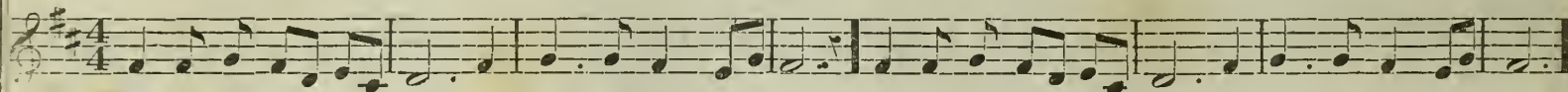
Bright suns a - rise, The mild wind blows, And beau - ty glows thro' earth and skies, And beau - ty glows thro' earth and skies.

The even-ing breeze His breath per-fumes; His beau - ty blooms in flowers and trees, His beau - ty blooms in flowers and trees.

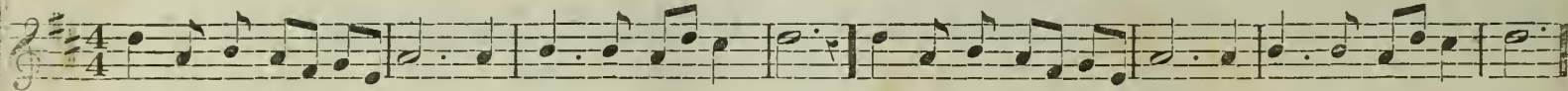
His gifts di - vine Thro' all ap - pear; And round the year His glo - ries shine, And round the year his glo - - ries shine.



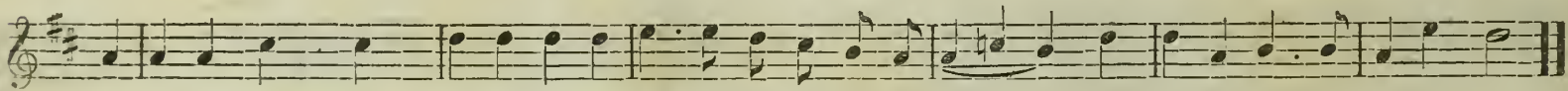
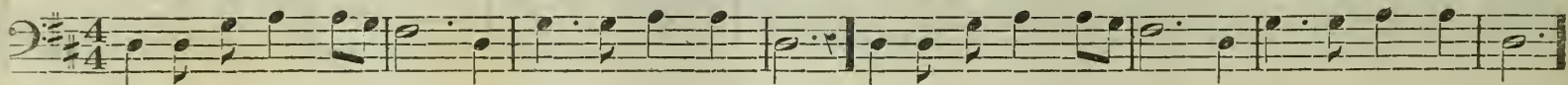
1 Rise, Sun of glo - ry, rise, And chase the shades of night, Which now ob-scures the skies, And hide thy sa - cred light :



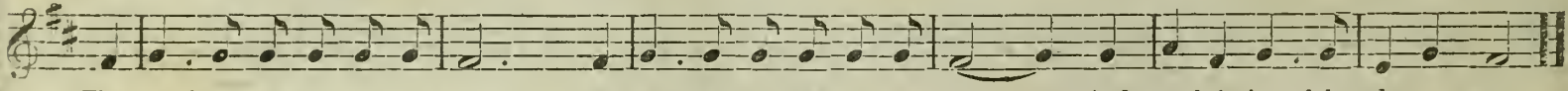
2 Now send thy Spir - it down On all the na - tions, Lord, With great success to crown The preach-ing of thy word ;



3 Then shall thy king-dom come A - mong our fall - en race, And all the earth be - come The tem - ple of thy grace ;



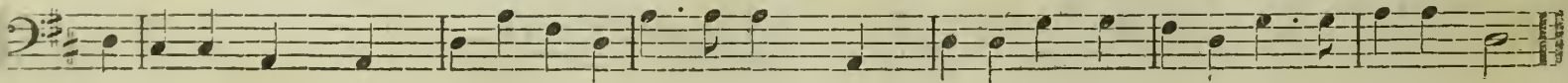
O chase those dis-mal shades a - way, And bring the bright mil-len-nial day ! And bring the bright, mil - len - nial day.

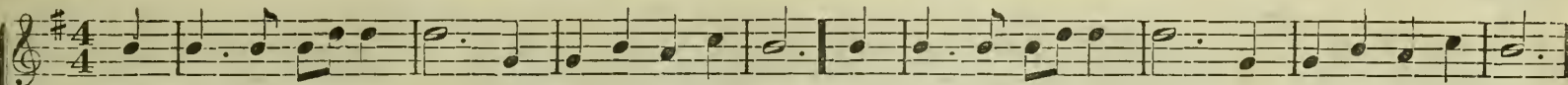


That hea-then lands might own thy sway, And cast their i - dol gods a - way And cast their i - dol gods a - way.

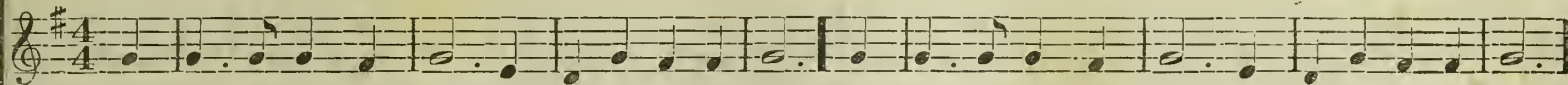


Whence pure de - vo - tion shall as - cend, And songs of praise till time shall end, And songs of praise till time shall end.

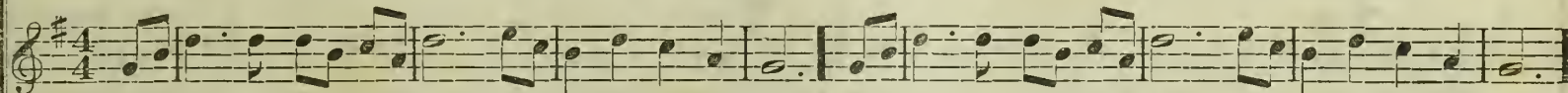




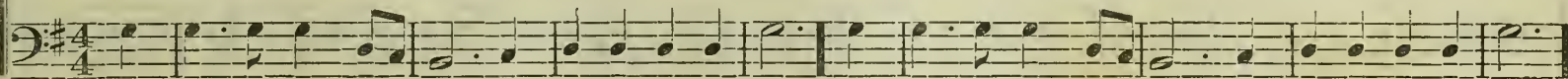
1 Welcome! de-light-ful morn, Thou day of sa-cred rest! I hail thy kind re-turn;— Lord! make these moments blest;



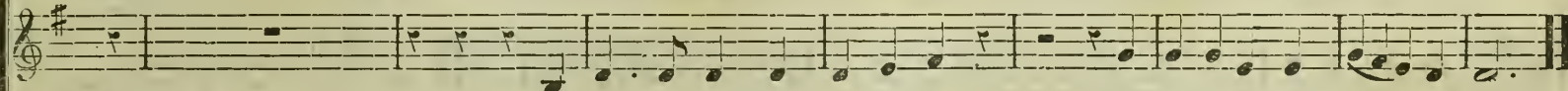
2 Now may the King de-scend, And fill his throne of grace; Thy scep-tre, Lord! ex-tend, While saints address thy face:



3 Descend, ce-les-tial Dove! With all thy quickening powers; Disclose a Sa-viour's love, And bless the sa-cred hours:



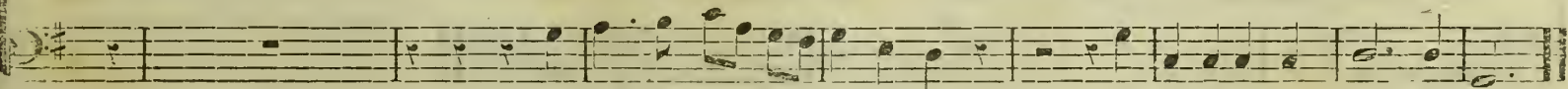
From low de-lights and mor-tal toys, I soar to reach im-mor-tal joys, I soar to reach im-mor-tal joys.



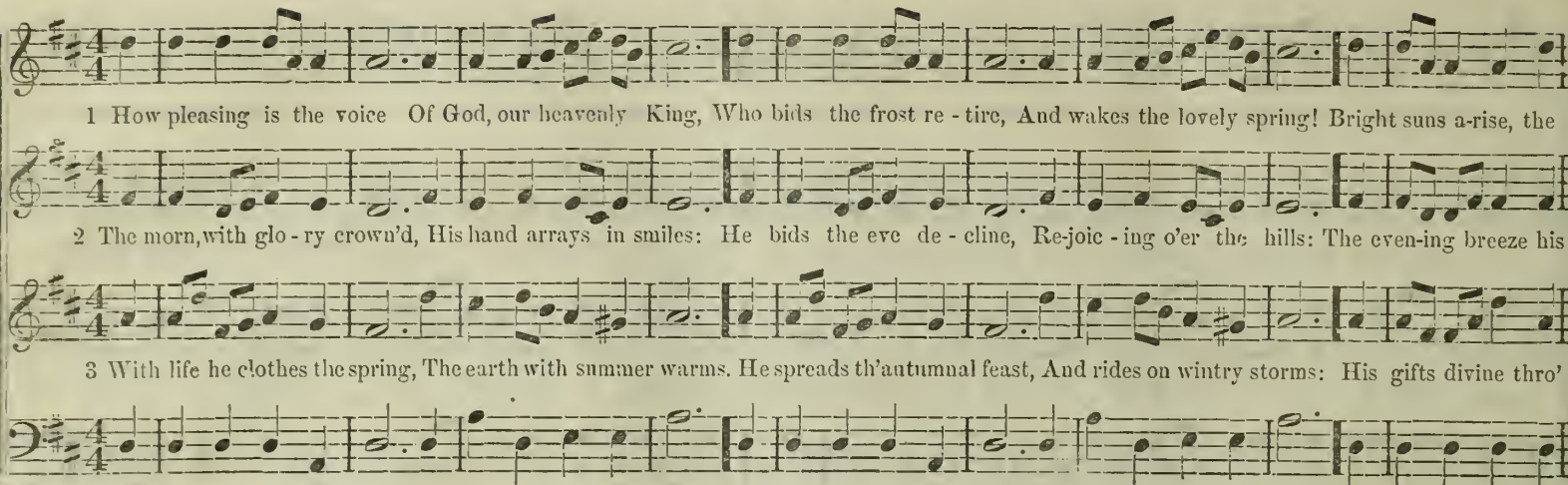
Let sin-ners feel thy quickening word, And learn to know and fear the Lord, And learn to know and fear the Lord.



Then shall my soul new life ob-tain, Nor Sab-baths be en-joyed in vain, Nor Sab-baths be en-joyed in vain.



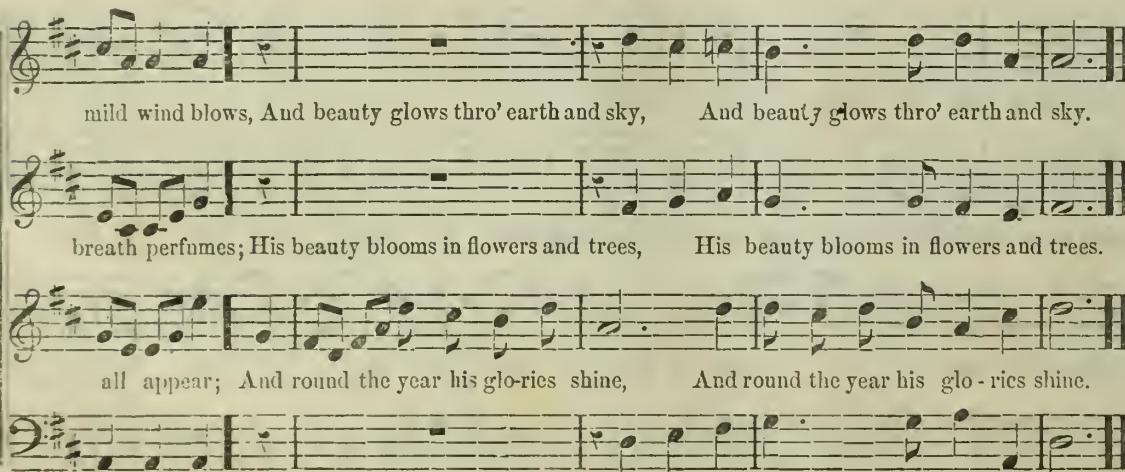




1 How pleasing is the voice Of God, our heavenly King, Who bids the frost re-tire, And wakes the lovely spring! Bright suns a-rise, the

2 The morn, with glo-ry crown'd, His hand arrays in smiles: He bids the eve de-cline, Re-joic-ing o'er the hills: The even-ing breeze his

3 With life he clothes the spring, The earth with summer warms. He spreads th'autumnal feast, And rides on wintry storms: His gifts divine thro'



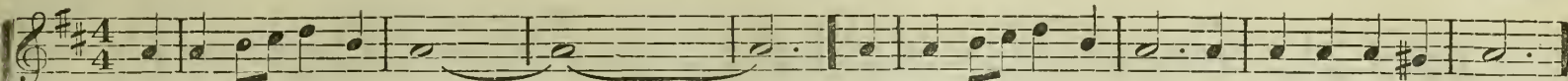
mild wind blows, And beauty glows thro' earth and sky, And beauty glows thro' earth and sky.

breath perfumes; His beauty blooms in flowers and trees, His beauty blooms in flowers and trees.

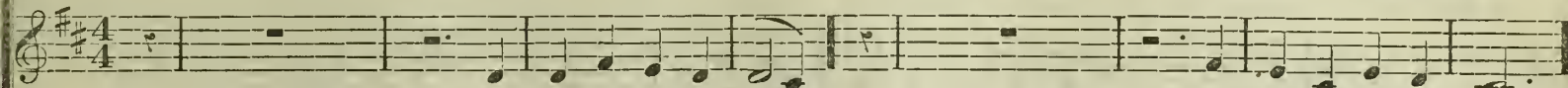
all appear; And round the year his glo-ries shine, And round the year his glo-ries shine.

## SECOND HYMN.

- 1 To thee, great Source of light!  
My thankful voice I'll raise:  
And all my powers unite  
To celebrate thy praise;  
And, till my voice is lost in death,  
May praise employ my every breath.
- 2 And, when this feeble tongue  
Lies silent in the dust,  
My soul shall dwell among  
The spirits of the just;  
Then, with the shining hosts above,  
In nobler strains I'll sing thy love



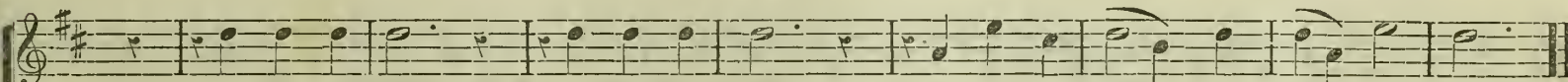
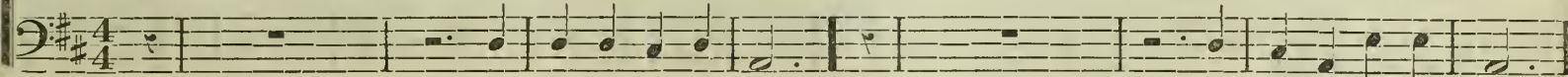
1 Welcome! de - light-ful morn, Thou day of ho - ly rest! I hail thy kind re - turn; Lord! make these moments blest;



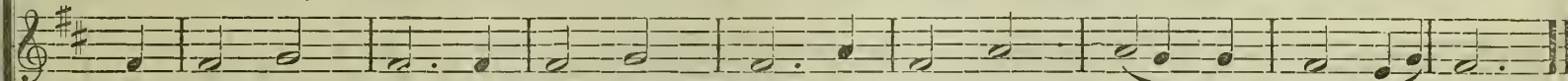
2 Now may the King de - scend, And fill his throne of graee; Thy seep - tre, Lord! ex - tend, While saints address thy face:



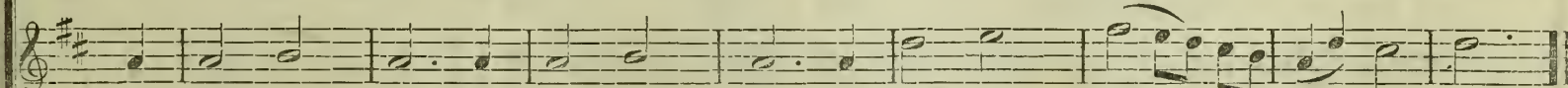
3 Descend, ee - les - tial Dove! With all thy quickening powers; Dis - close a Sa - viour's love, And bless these sa - cred hours;



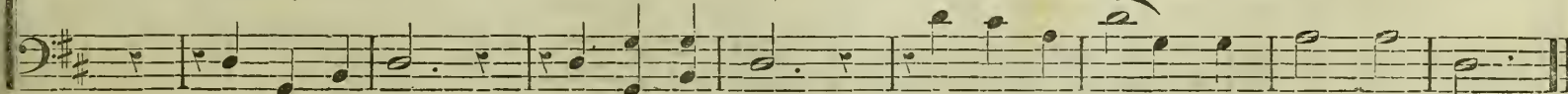
From low de - lights and mor - tal toys, I soar to reach im - mor - tal joys.



Let sin - ners feel thy quicken - ing word, And learn to know and fear the Lord.



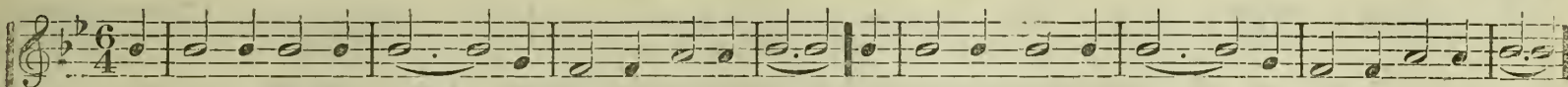
Then shall my soul new life ob - - tain, Nor Sab - baths be be - stowed in vain.



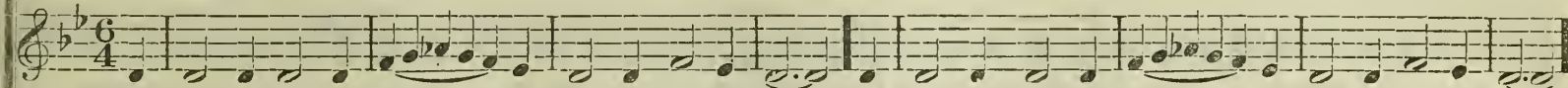
1 Shall hymns of grate-ful love, Thro' heaven's high arches ring, And all the hosts a - bove, Their songs of triumph sing. And shall not  
 2 Shall eve-ry ransomed tribe Of Adam's scattered race, To Christ all powers ascribe, Who saved them by his grace. And shall not  
 3 Shall they a - dore the Lord, Who bought them with his blood, And all the love re - cord, That led them home to God. And shall not  
 4 Then spread the joy - ful sound, The Saviour's love proclaim, And pub - lish all a - round, Sal - va - tion thro' his name. And shall no

we take up the strain, And send the eeh - o back a - gain, And send the eeh - o back a - gain.  
 we take up the strain, And send the eeh - o back a - gain, And send the eeh - o back a - gain.  
 we take up the strain, And send the eeh - o back a - gain, And send the eeh - o back a - gain.

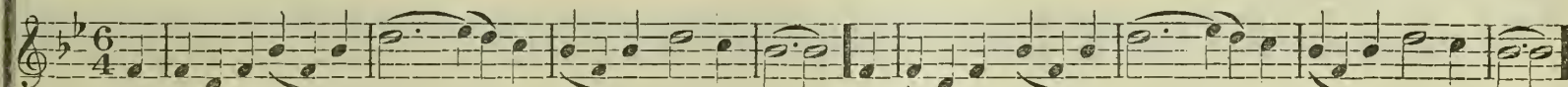




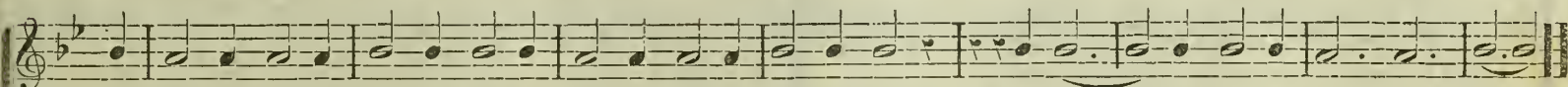
1 How beau-ti-ful the sight Of breth-ren who a-gree, In friendship to u-nite, And bands of cha-ri-ty!



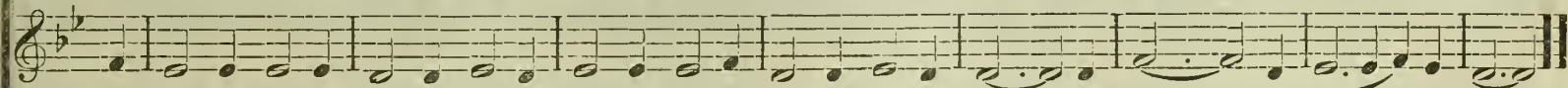
2 'Tis like the dews that fell The cups of Hermon's flowers: Or Zi-on's fruit-ful hill, Bright with the drops of showers:



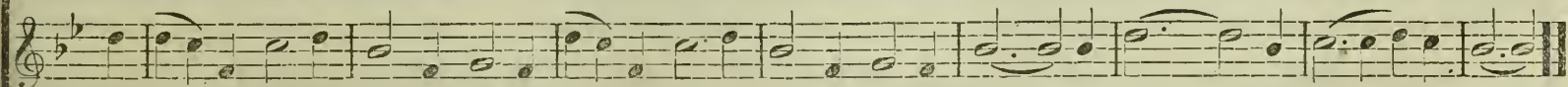
3 For there the Lord com-mands Bless-ings, a boundless store, From his un-spar-ing hands— E'en life for ev-er-more;



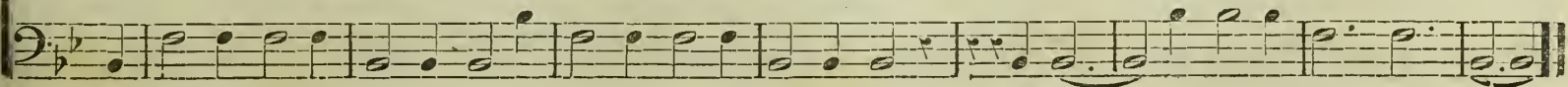
'Tis like the precious ointment shed, O'er all his robes, from Aaron's head, O'er all his robes, from Aa-ron's head.



When ming-ling o-dors breathe around, And glo-ry rests on all the ground, And glo-ry rests on all the ground.



Thrice hap-py they who meet a-bove, To spend e-ter-ni-ty in love, To spend e-ter-ni-ty in love.



1 I love the volume of thy word ; What light and joy these leaves afford, to souls benighted and distressed! { Thy precepts guide my doubtful way, }  
 { Thy fear for-bids my feet to stray, } Thy

2 From the discoveries of thy law, The perfect rules of life I draw: These are my study and delight: { Not hon-ey so in-vites my taste, }  
 { Nor gold, that hath the furnace passed, } Ap -

## REDAL. L. P. M.

promise leads my heart to rest. ....

pears so pleasing to the sight. Thy promise leads, &c. ....

1 I'll praise my Ma - ker with my breath, And, when my voice is lost in

2 Hap - py the man, whose hopes re-ly On Is - rael's God; he made the

death, Praise shall employ my nobler powers: My days of praise shall ne'er be past, While life, and thought, and being last, Or immor-tal - i - ty en-dures.

sky, And earth, and seas, with all their train: His truth for ever stands secure; He saves th'oppressed, he feeds the poor. And none shall find his promise vain.

Not too fast.

Arr'd from a Gregorian Chant by Dr. L. MASON.

1 I love the volume of thy word; What light and joy those leaves afford. To souls benighted and dis-tressed! { Thy precepts guide my doubtful way, }  
 { Thy fear forbids my feet to stray, }

2 From the dis-cov-eries of thy law, The perfect rules of life I draw: These are my stu-dv and delight: { Not honey so in-vites the taste, }  
 { Nor gold, that hath the furnace passed, }

RAMOTH. C. P. M.

Thy prom-ise leads my heart to rest.

1 When thou, my right-eous Judge! shalt come To fetch thy ransomed peo-ple home, Shall

Ap-pears so pleas-ing to the sight.

2 Blest Sav-iour! grant it by thy grace; Be thou my ou-ly hid-ing-place, In

I a-mong them stand? Shall such a worth-less worm as I, Who sometimes am a-fraid to die, Be found at thy right hand?

this th'ac-cept-ed day; Thy pard'ning voice, Oh! let me hear, To still my un-be-liev-ing fear, Nor let me fall, I pray.



1 Oh! could I speak the matchless worth,—Oh! could I sound the glo-ries forth, Which in my Sa-viour shine; I'd soar and

2 I'd sing the char-acters he bears, And all the forms of love he wears, Ex-alted on his throne; In loftiest  
*I'd*

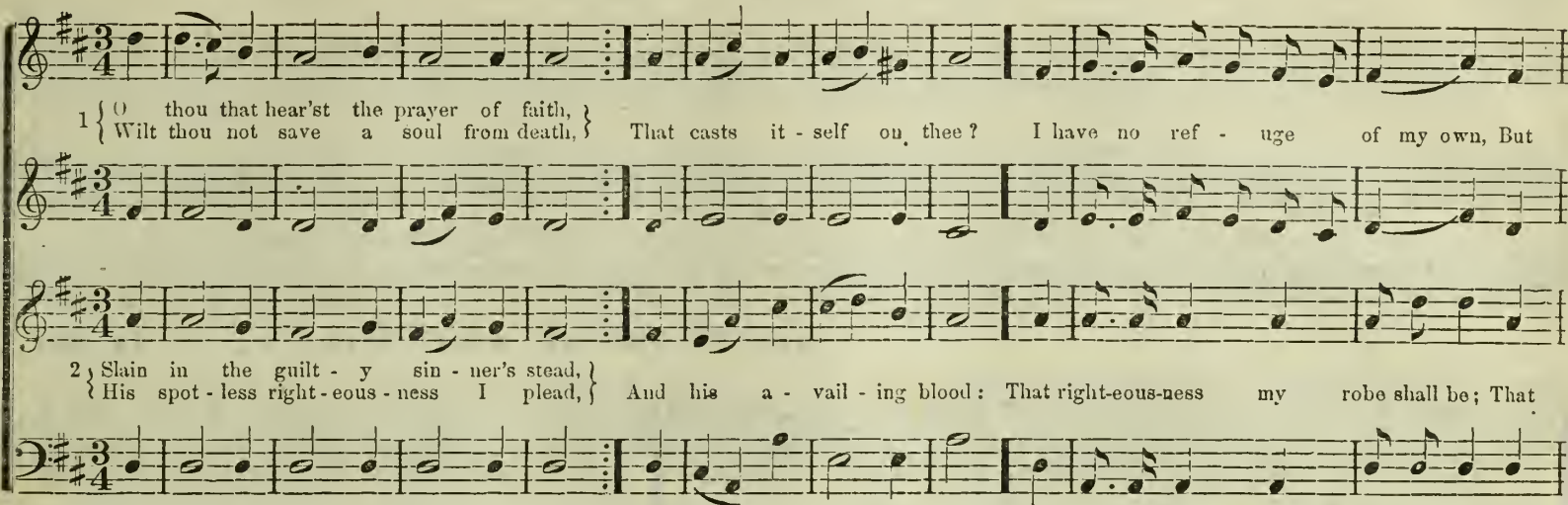
3 Soon the de-light-ful day will come, When my dear Lord will bring me home, And I shall see his face; Then, with my  
*I'd* soar and

touch the heavenly strings, And vie with Ga-briel, while he sings, In notes al-most di-vine, In notes, *in* notes almost di-vine.

songs of sweetest praise, I would, to ev-er-last-ing days, Make all his glories known, Make all, *make all* his glories known.

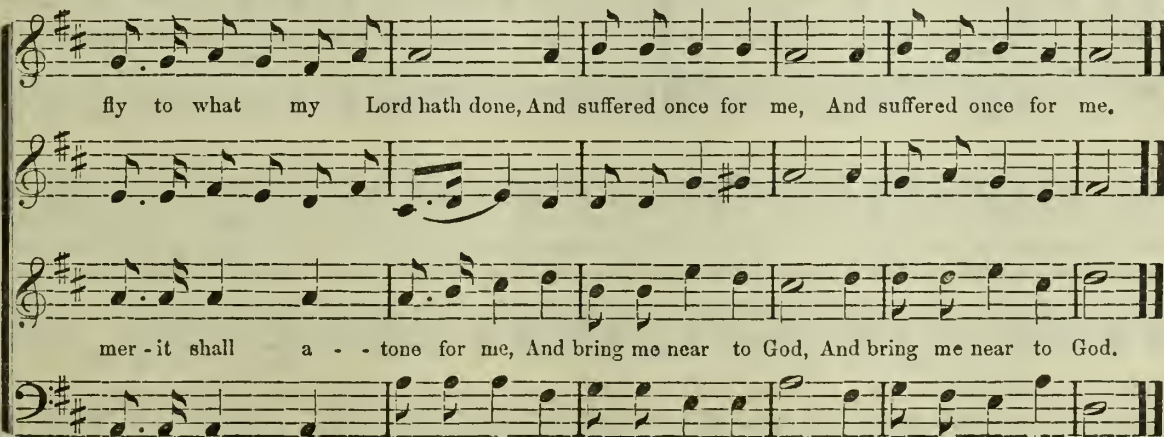
*soar and touch the heavenly strings, And vie with Ga-briel, while he sings,*  
Sav-our, brother, friend, A blest e-ter-ni-ty I'll spend, Tri-umphant in his grace, Triumph-, *triumph-* ant in his grace.

touch the heavenly strings, And vie with Ga-briel while he sings, In notes al-most di-vine, In notes al-most di-vine



1 { O thou that hear'st the prayer of faith, }  
 { Wilt thou not save a soul from death, } That casts it - self on thee? I have no ref - uge of my own, But

2 { Slain in the guilt - y sin - ner's stead, }  
 { His spot - less right - eous - ness I plead, } And his a - vail - ing blood: That right - eous - ness my robe shall be; That



fly to what my Lord hath done, And suffered once for me, And suffered once for me.

mer - it shall a - - - - - tone for me, And bring me near to God, And bring me near to God.

3.  
 Then save me from eternal death,  
 The Spirit of adoption breathe;  
 His consolation send;  
 By him some word of life impart,  
 And sweetly whisper to my heart,  
 "Thy Maker is thy Friend."

4.  
 The king of terrors then would be  
 A welcome messenger to me,  
 To bid me come away:  
 Unclogged by earth, or earthly things  
 I'd mount, I'd fly, with eager wings.  
 To everlasting day

1 When I can trust my all with God, In tri - al's fearful hour, Bow a'll resigned, beneath his rod, And bless his sparing power, A joy springs up a -  
 2 O, to be brought to Jesus' feet, Tho' tri - als fix me there, Is still a priv - ile - ge most sweet, For he will hear my prayer; Tho' sighs and tears its

3 O, blessed be the hand that gave, Still blessed when it takes; And blessed he who smites to save, Who heals the heart he breaks; Perfect and true in

## GO WATCH AND PRAY. C. H. M.

mid distress, A fountain in the wilderness, A fount - ain in the wil - der - ness.  
 language be, The Lord is nigh to answer me, The Lord is nigh to an - swer me.

all his ways, Whom heaven adores and death obeys, Whom earth adores and death obeys.

1 Go, watch and pray! thou canst not tell How near thine  
 2 Foul youth, while free from blighting care, Does thy firm

3 Thou a - ged man, life's win - try storm Hath seared thy

hour may be; Thou canst not know how soon the bell May toll its notes for thee. Death's countless snares beset thy way, Frail child of dust, go watch and pray.  
 pulse beat high? Do hopes glad visions, bright and fair, Dilate before thine eye? Soon these must change, must pass away; Frail child of dust, go watch and pray.

ver - nal bloom: With trembling limbs, and wasting form, Thou'rt bending o'er the tomb: And can vain hope lead thee astray? Go, weary pilgrim, watch and pray.



1 Friend af - ter friend de - parts : Who hath not lost a friend ? There is no un - ion here of hearts That hath not here an end ; Were this frail

2 Be - yond the flight of time, Beyond this vale of death, There sure - ly is some bless - ed clime Whence life is not a breath, Nor life's af -

DALSTON. S. H. M.

world our on - ly rest, Living or dy - ing, none . . . were b'lest.

fec-tions transient fire, Whose sparks fly upward to . . . ex - pre.

1 How pleased and blest was I To hear the peo - ple cry.

2 Zi - on, thrice happy place, Adorned with truth and grace.

"Come, let us seek our God to - day !" Yes, with a cheer - ful zeal, We haste to Zi - on's hill, And there our vows and hon - ors pay.

And walls of strength embrace thee round : In thee our tribes ap - pear, To pray, and praise, and hear The sa - cred gos - pel's joy - ful sound.

*Larghetto, Glissando.*

1 Thou that dost my life pro-long! Kind-ly aid my morning song; Thankful from my couch I rise, To the God that rules the skies.

2 Thou didst hear my evening cry; Thy pre-serv-ing hand was nigh; Peaceful slumbers thou hast shed, Grateful to my wea-ry head.

3 Thou hast kept me thro' the night,—'Twas thy hand restored the light; Lord! thy mercies still are new, Plenteous as the morn-ing dew.

## BETHUNE. 7s. Double. [TEACHER'S HYMN.]

Words by Dr. BETHUNE.

D. C.

1 { Je - sus, Shepherd of thy sheep, With-er with thy flock we come; }  
 { All our souls in mer-cy keep, Nev-er from thy side to roam. } Take these lambs within thine arms, Gently to thy bo-som press'd:  
 d. c. From all sin and mor-tal harin, In thy free sal-va-tion bless.



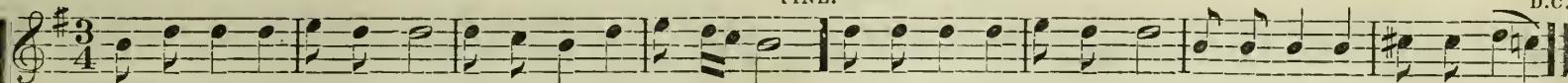
# SHILOH. 7s. 6 lines.

G. F. ROOT.

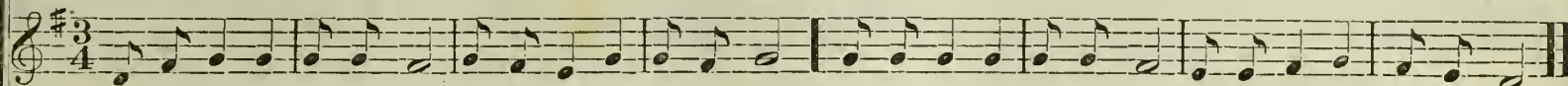
247

FINE.

D.C.

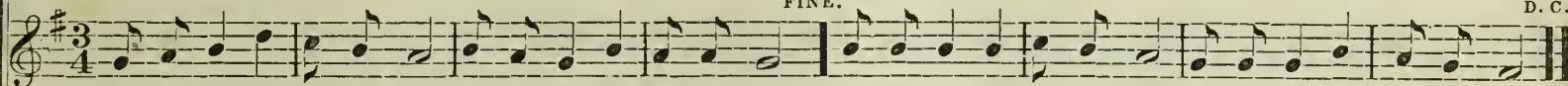


1 Christ, whose glory fills the skies, Christ, the true, the on - ly light, Sun of Rightcousness, a - rise, Triumph o'er the shades of night.  
d. c. Day-spring from on high, be near; Day-star, in my heartap - pear.

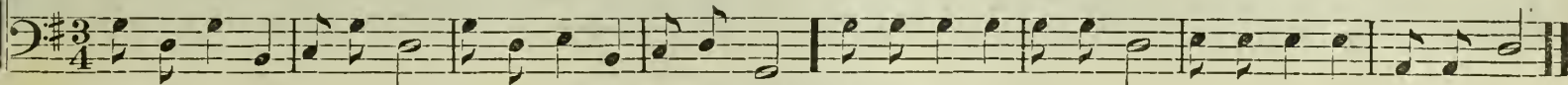


FINE.

D. C.

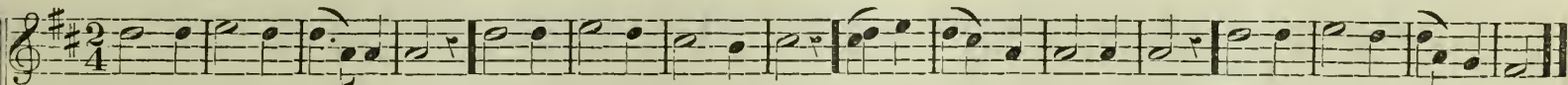


2 Dark and cheerless is the morn, If thy light is hid from me; Joy - less is the day's re - turn, Till thy mer - cy's beams I see,—  
d. c. Till they in-ward light in - part, Warmth and gladness to my heart.

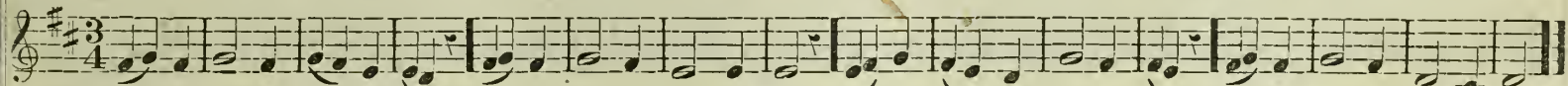


# DALLAS. 7s.

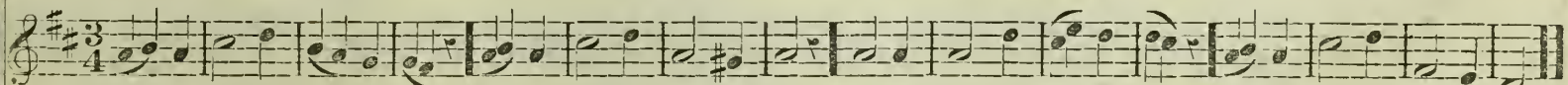
ITALIAN.



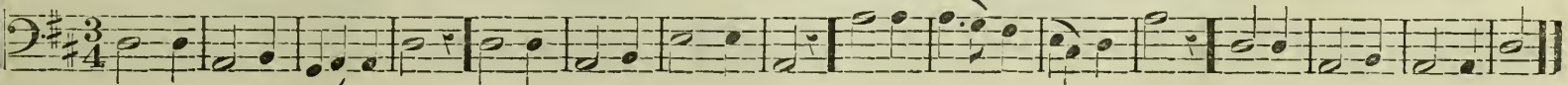
1 Lord, I can-not let thee go, Till a blessing thou be-stow; Do not turn a - way thy face, Mine's an ur-gent, pressing case.



2 Once, a sin - ner, near des-pair Sought thy mer - cy - seat by prayer; Mer-cy heard and set him free, Lord! that mer - cy came to me



3 Ma - ny days have passed since then, Ma - ny chan-ges have I scen; Yet have been up - held till now :—Who could hold me up but thou?





1 To thy pastures, fair and large, Heavenly Shepherd! lead thy charge; And my couch, with tenderest care, Midst the springing grass pre-pare.

2 When I faint with summer heat, Thou shalt guide my weary feet, To the streams that, still and slow, Thro' the verdant meadow flow.

3 Safe the dreary vale I tread, By the shades of death o'erspread; With thy rod and staff supplied, This my guard—and that my guide.

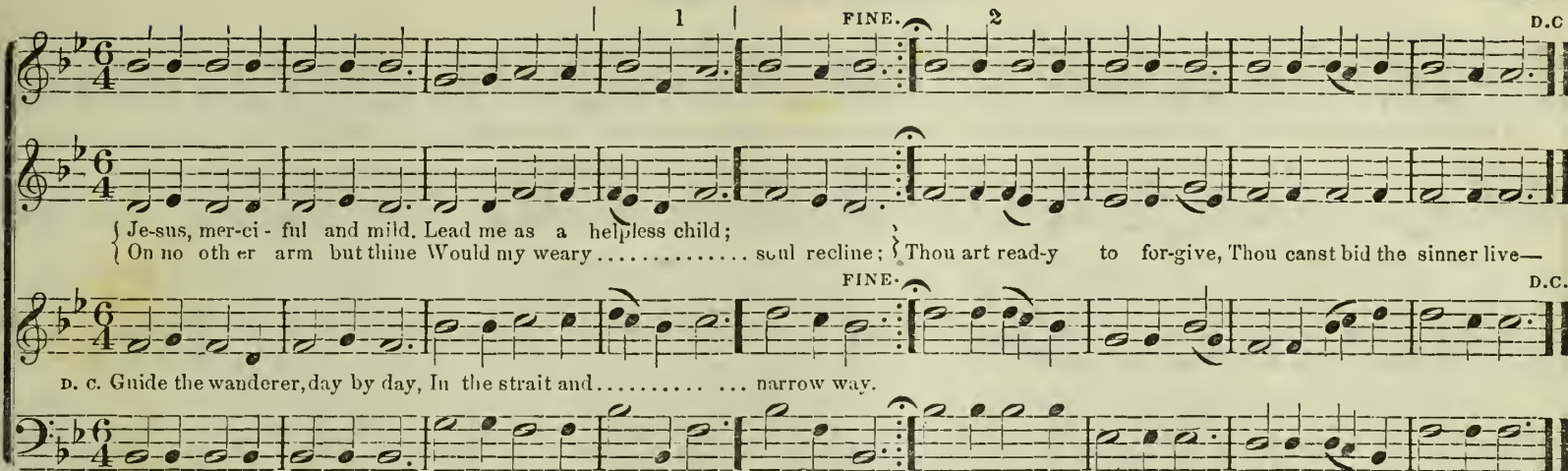
## WALTON. 7s.

MOZART

1 Lord! we come before thee now; At thy feet we humbly bow, Oh! do not our suit disdain;—Shall we seek thee, Lord! in vain.

2 Lord! on thee our souls depend, In compassion, now descend; Fill our hearts with thy rich grace, Tune our lips to sing thy praise.

3 In thine own appointed way, Now we seek thee, here we stay; Lord! we know not how to go. Till a blessing thou bestow.



1 FINE. 2

Je-sus, mer-ci-ful and mild. Lead me as a helpless child;  
On no oth-er arm but thine Would my weary ..... soul recline; } Thou art read-y to for-give, Thou canst bid the sinner live—

FINE.

D. C. Guide the wanderer, day by day, In the strait and ..... narrow way.

\* Or 6 lines, by omitting the repeat.

## SABBATH EVENING. 7s.

\*



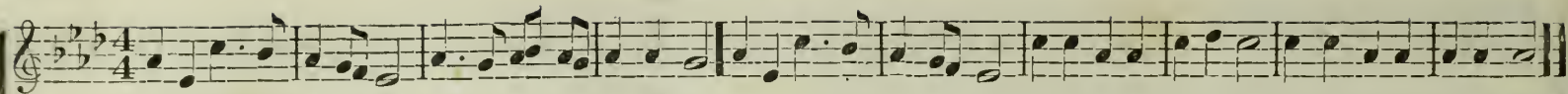
1 Soft-ly fades the twilight ray Of the ho-ly Sabbath day; Gent-ly as life's set-ting sun, When the Christian's course is run.

2 Night her solemn man-tle spreads O'er the earth as day-light fades; All things tell of calm re-pose At the ho-ly Sabbath's close.

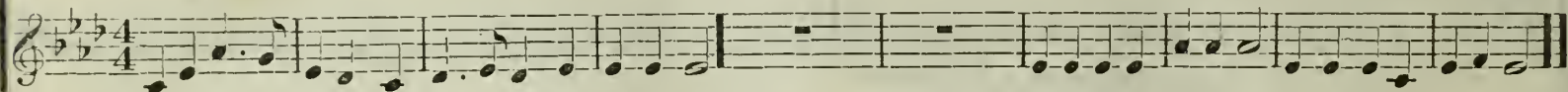
3 Still the Spi-rit lin-gers near, Where the evening wor-ship-er Seeks communion with the skies, Pressing onward to the prize.

4 Saviour, may our Sabbaths be Days of peace and joy in thee, Till in heaven our souls repose, Where the Sabbath ne'er shall close.





1 Go, ye messengers of God ; Like the beams of morning fly ; Take the wonder-working rod ; Wave the banner-cross on high, Wave the banner-cross on high.



2 Go to many a tropic isle, In the bosom of the deep, Where the skies forever smile, And th'oppressed forever weep, And th'oppressed forever weep.

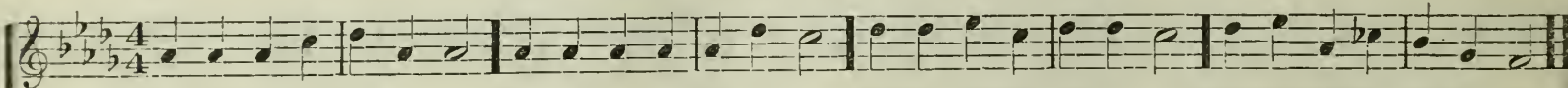


3 O'er the pagan's night of care Pour the living light of heaven ; Chase away his wild despair ; Bid him hope to be forgiven. Bid him hope to be forgiven.

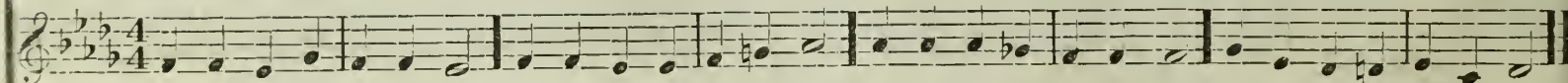


## ROOME. 7s.

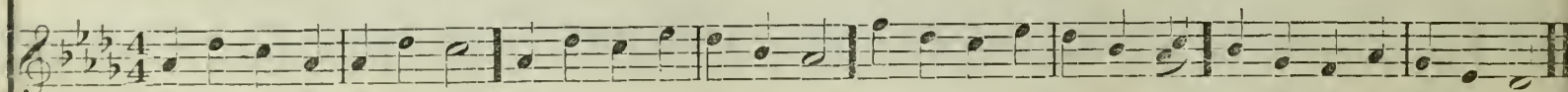
WM. MASON.



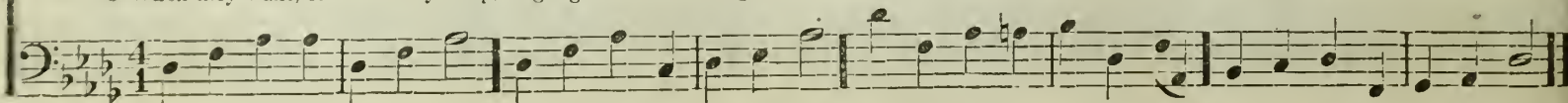
1 They who on the Lord re - ly, Safe - ly dwell, tho' danger's nigh ; Wide his sheltering wings are spread O'er each faithful servant's head.



2 Vain temp-tation's wi - ly snare ; Christians are Je - hovah's care : Harmless flies the shaft by day, Or in darkness wings its way.



3 When they wake, or when they sleep, Angel guards their vi - gils keep : Death and danger may be near ; Faith and love have naught to fear.

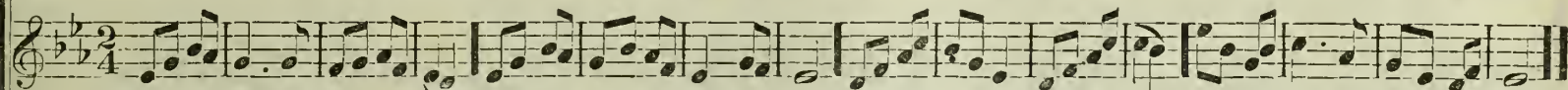




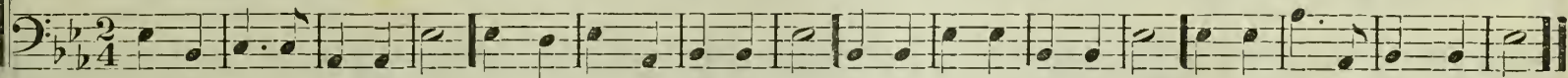
Soft and Slow.



1 Soft-ly now the light of day Fades up - on my sight a - way; Free from care, from la-bor free, Lord! I would commune with thee.

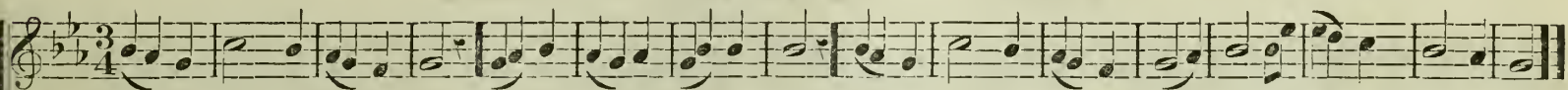


2 Soon, for me, the light of day Shall for ev - er pass a - way; Then, from sin and sor-row free, Take me, Lord! to dwell with thee,

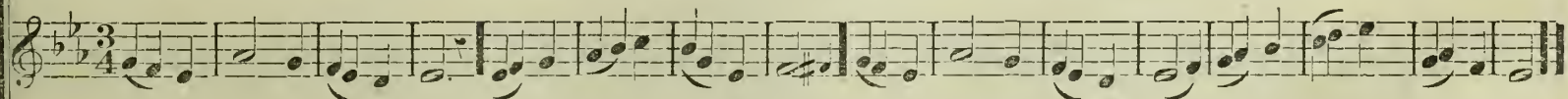


## VALE. 7s.

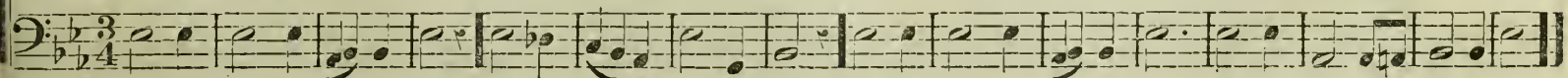
Arranged from a MS. of E. W. R.



Keep me, Sav-iour, near thy side, Let thy counsel be my guide; Never let me from thee rove, Sweetly draw me by thy love.



Keep me, Sav-iour, near thy side, Let thy counsel be my guide; Never let me from thee rove, Sweetly draw me by thy love.



1 To thy pastures, fair and large, Heavenly Shepherd! lead thy charge; And my couch, with tenderest care, Midst the springing grass prepare.

2 When I faint with summer's heat, Thou shalt guide my weary feet. To the streams, that, still and slow, Thro' the verdant meadows flow.

3 Safe the dreary vale I tread, By the shades of death o'erspread; With thy rod and staff supplied, This my guard—and that my guide.

### VIOLA. 7s. Double, or 6 lines.\*

FINE. D.C.

1 Sinners! turn; why will ye die? God, your Maker, asks you—Why? 2 Sinners turn; why will ye die? God, your Saviour, asks you why: God, who did your being give, Made you with himself to live,— Will ye not in him believe? He has died that ye might live.

FINE. D.C.

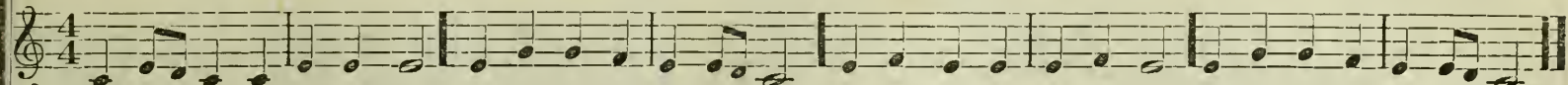
3 Will ye let him die in vain? Cruel—fry your Lord again? 4 Sinners, turn; why will ye die? God, the Spirit, asks you why— Why, unpardoned sinners, why Will ye slight his grace, and die? Often with you has he strove, Wooed you to receive his love.

\*Six lines by omitting the repeat.





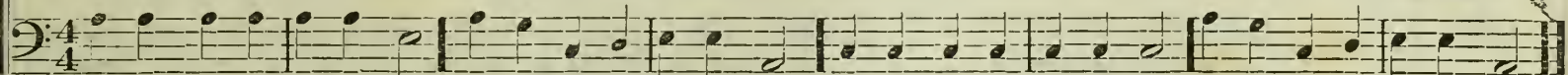
1 Who, O Lord! when life is o'er, Shall to heaven's blest mansions soar? Who, an ev - er welcome guest, In thy ho - ly place shall rest?



2 He, who shuns the sinner's road, Loving those who love their God; Who, with hope and faith unfeigned, Treads the path by thee ordained:—



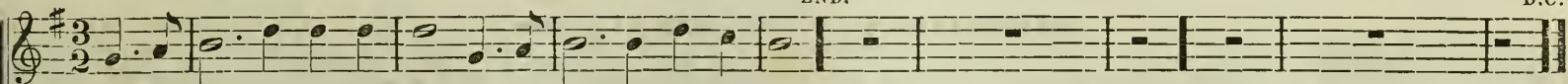
3 He, who trusts in Christ a - lone, Not in aught himself hath done:—He, great God! shall be thy care, And thy choic-est blessings share.



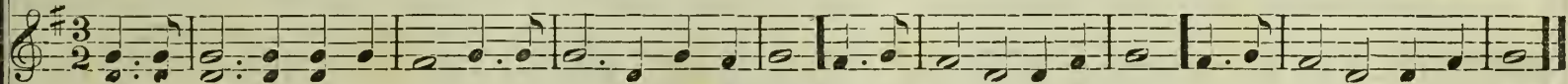
## EVELYN. 7s. 6 lines.

END.

D.C.

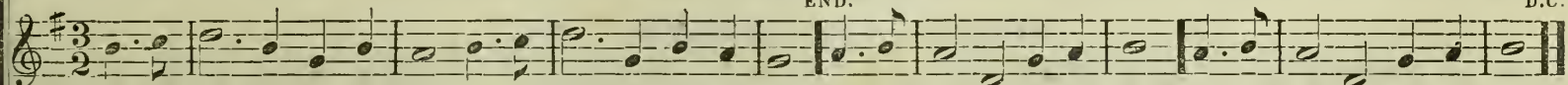


1 Rock of A - ges, cleft for me! Let me hide my-self in thee; Let the wa - ter and the blood, From thy wounded side that flowed,  
D. C. Be of sin the per - fect cure; Save me, Lord! and make me pure.

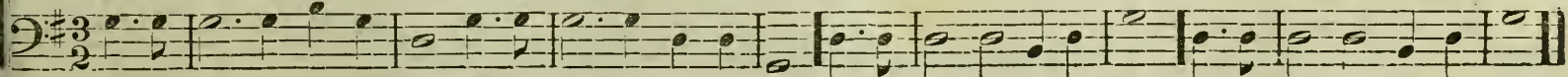


END.

D.C.



2 Should my tears for ev - er flow, Should my zeal no languor know, This for sin could not a - tone. Thou must save, and thou a - lone:  
D. C. In my hand no price I bring; Simply to thy cross I cling.





Rock of A-ges! cleft for me, Let me hide my-self in thee; Let the wa-ter and the blood, From thy wounded side that flowed,  
 O.C. Be of sin the per-fect cure; Save me, Lord, and make me pure.

## HEATHER. 7s.

WM. B. BRADBURY.

1 { Qui-et, Lord, my fro-ward heart; Make me teach-a-ble and mild. }  
 { Up-right, sim-ple, free from art; Make me as a wean-ed child; } From distrust and en-vy free, Pleased with all that pleas-es thee.

## HENDON. 7s. Or 6 lines.\*

From Dr. MALAN.

To thy pastures fair and large, Heavenly Shepherd, lead thy charge; And my couch with tenderest care, Midst the springing grass prepare. Midst the springing grass prepare.

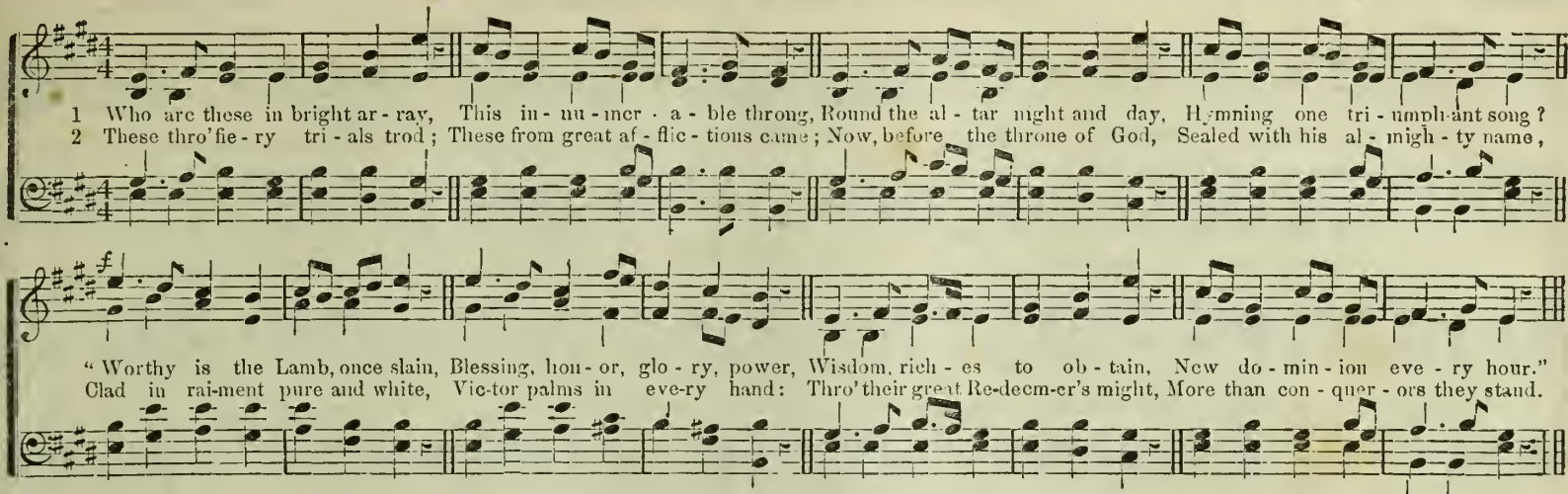
\* By repeating the first two lines.

## PLEYEL'S HYMN. 7s.

Heavenly Fa-ther, so-ver-ign Lord, Be thy glo-ri-ous name a-bored; Lord, thy mer-cies nev-er fail; Hail, ce-lestial good-ness, hail!

# IVES. 7s. Double.

E. IVES. 255



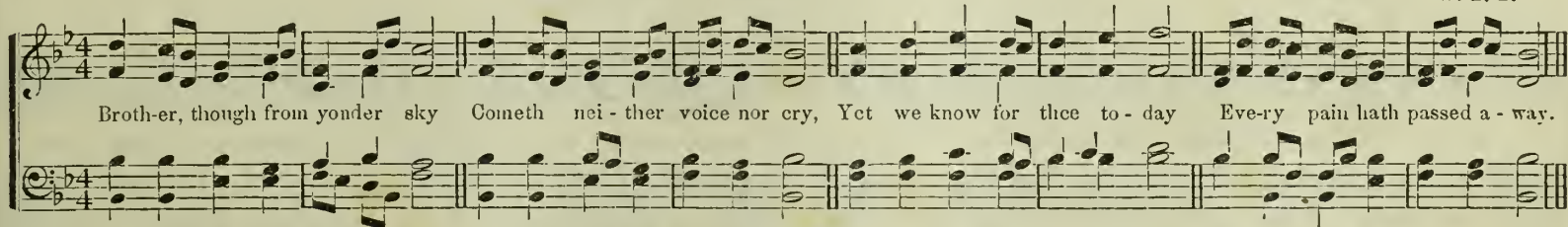
1 Who are these in bright ar-ray, This in-nu-mer-a-ble throng, Round the al-tar night and day, Humming one tri-umphant song?

2 These thro'fie-ry tri-als trod; These from great af-flic-tions came; Now, before the throne of God, Sealed with his al-migh-ty name,

"Worthy is the Lamb, once slain, Blessing, hon-or, glo-ry, power, Wisdom, rich-es to ob-tain, New do-min-ion eve-ry hour."  
 Glad in rai-ment pure and white, Vic-tor palms in eve-ry hand: Thro' their great Re-deem-er's might, More than con-quer-ors they stand.

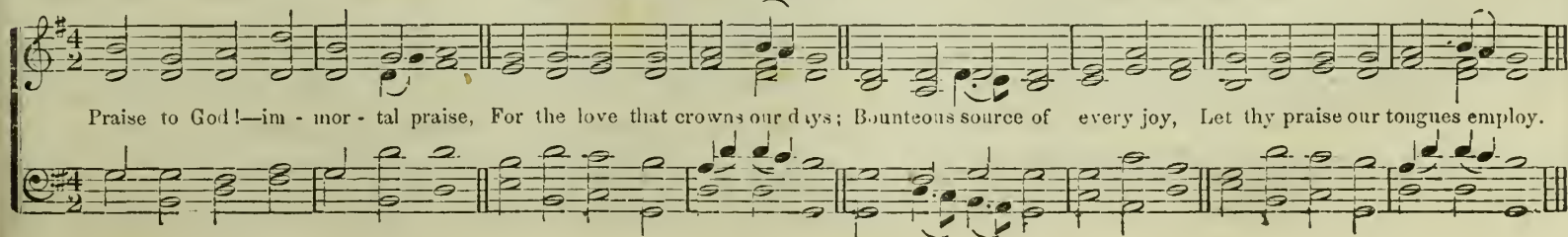
# FULTON. 7s.

W. B. B.



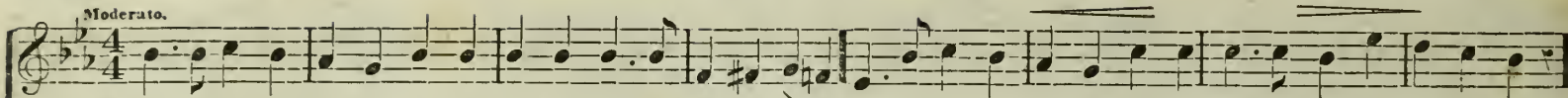
Broth-er, though from yonder sky Cometh nei-ther voice nor cry, Yet we know for thee to-day Eve-ry pain hath passed a-way.

# NUREMBERG. 7s.

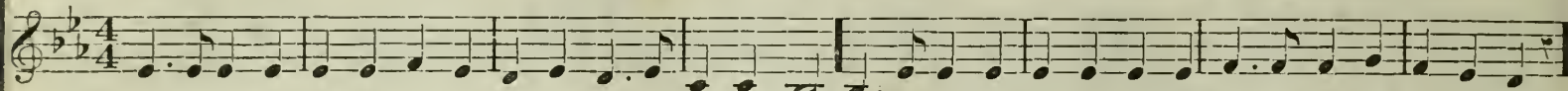


Praise to God!—im-mor-tal praise, For the love that crowns our days; Bounteous source of every joy, Let thy praise our tongues employ.



*Moderato.*

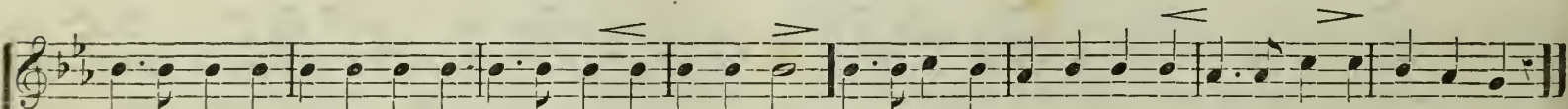
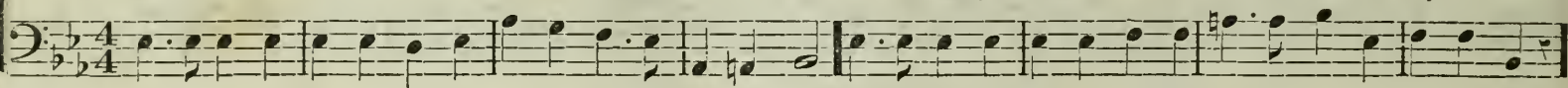
1 Teach me, Je - sus, how to love thee, Draw my heart un - to thee nigh; Make me worthy of that mer - cy, Which for me caused thee to die.



2 Teach me, Je - sus, how to love thee, When my heart is filled with grief, And from dreaded trouble's power, Give my soul some sweet re - lief ;



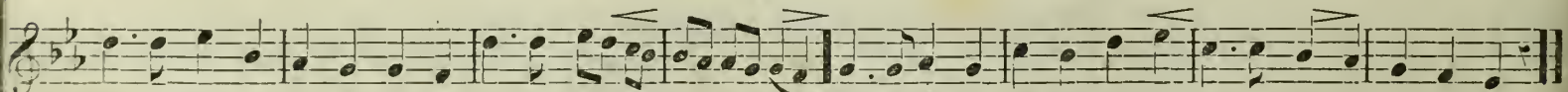
3 Teach me, Je - sus, how to love thee, Save me from earth's baneful strife; Lead my steps from evil to thee, That thro' death I may have life.



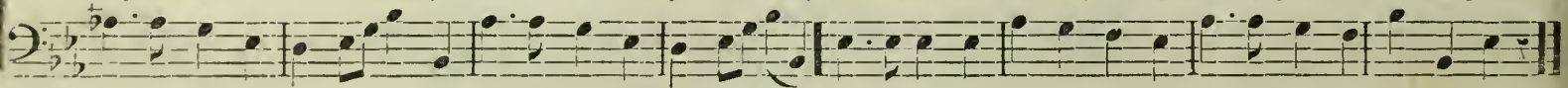
Teach me how to shun tempt - a - tion, And o'er sin my spir - it raise, And, O, aid my soul in yielding To thy goodness ceaseless praise.



I have suffered long and pa - tient, Waiting on - ly thy kind will, To release me from all sor - row By the blest words "Peace, be still!"



Help me to as - sist the wea - ry, And o'er sin their spir - its raise; And, O, aid our souls in yield - ing To thy goodness ceaseless praise.





1 Ho-ly Source of con-so-la-tion, Light and life thy grace imparts; Vis-it us in thy compassion; Guide our minds, and fill our hearts

2 Heavenly blessing, without measure, Thou canst bring us from a-bove; Lord, we ask that heavenly treasure, Wisdom, ho-li-ness, and love.

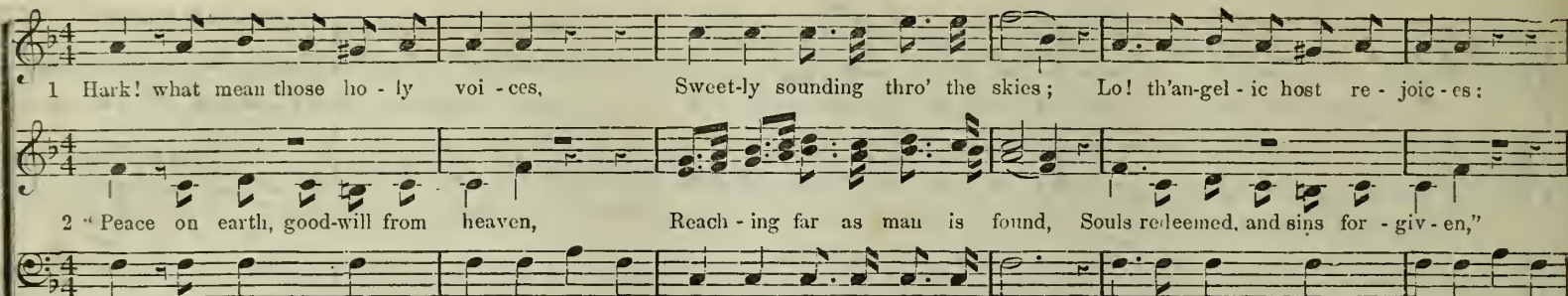
3 Dwell with-in us, bless-ed Spir-it; Where thou art no ill can come; Bless us now, thro' Jesus' mer-it; Reigu in eve-ry heart and home.

## OBERO. 8s &amp; 7s. Double.

Theme from ZUMSTEEG.

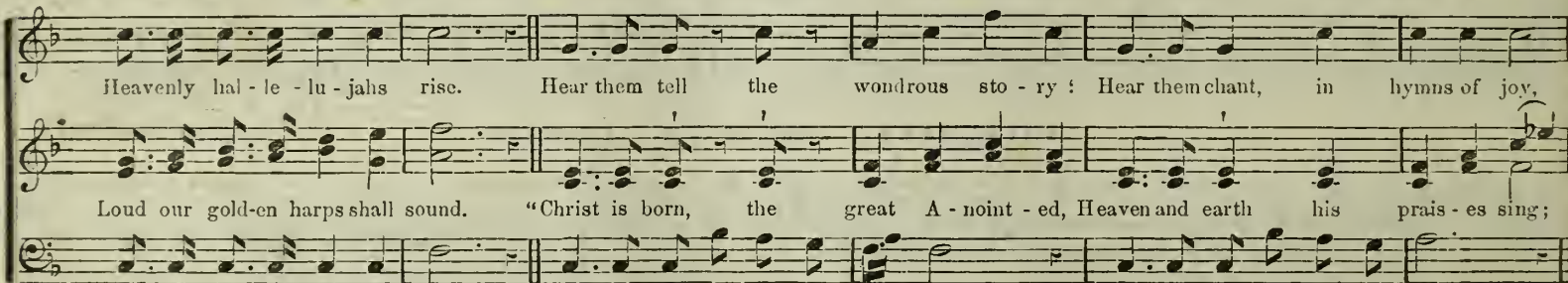
1 Praise to thee, thou great Creator; Praise be thine from every tongue; Join, my soul, with every creature, Join the... n-ni-versal song. } Father, source of all compassion, Free, unbounded grace is thine; d. c. Hail the God of our salvation, Praise him... for his love divine.

2 For ten thousand blessings giv-en, For the hope of future joy, } Joyfully on earth adore him, Till in heaven our song we raise; d. c. There, enraptured, fall before him, Lost in... wonder, love, and praise.



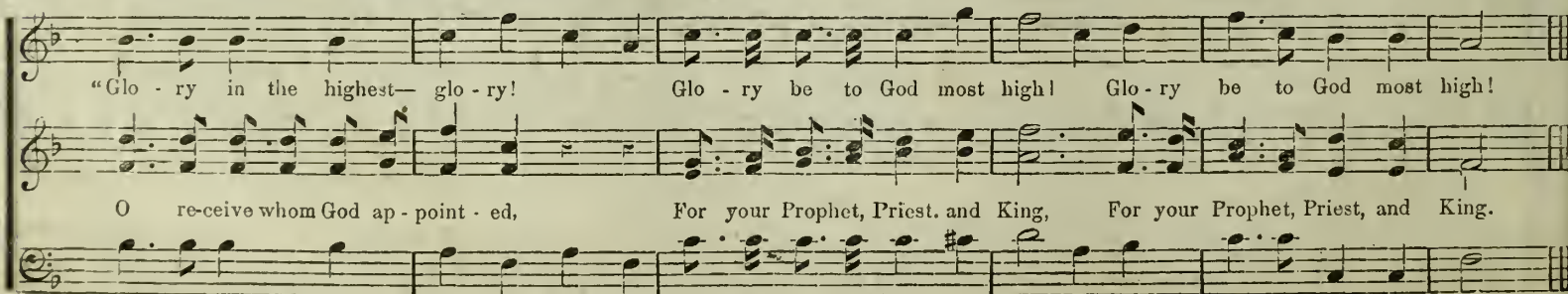
1 Hark! what mean those ho - ly voi - ces, Sweet-ly sounding thro' the skies; Lo! th'an-gel - ic host re - joic - es;

2 "Peace on earth, good-will from heaven, Reach - ing far as man is found, Souls redeemed, and sins for - giv - en,"



Heavenly hal - le - lu - jahs rise. Hear them tell the wondrous sto - ry : Hear them chant, in hymns of joy,

Loud our gold-en harps shall sound. "Christ is born, the great A - noint - ed, Heaven and earth his prais - es sing;



"Glo - ry in the highest— glo - ry! Glo - ry be to God most high! Glo - ry be to God most high!

O re - ceive whom God ap - point - ed, For your Prophet, Priest, and King, For your Prophet, Priest, and King.



# HEAVENLY CHOIR. 8s & 7s. Double.

T. J. COOR.

259

1 Hark! what mean those holy voi - ces, Sweetly sounding thro' the skies? Lo! th'angel - ic host re - joic - es, Heavenly hal - le - lu - jahs rise.

2 Peace on earth, good will from heaven, Reaching far as man is found. Souls re - deem'd and sins for - giv - en, Loud our golden harps shall sound.

Hear them tell the wondrous sto - ry, Hear them chant in hymns of joy. "Glo - ry in the highest, glory, Glo - ry be to God most high,

Christ is born, the great A - noint-ed, Heaven and earth their praises sing! O receive whom God appointed, For your Prophet, Priest and King,

## SANDS. 8s & 7s. Double.

{ Sa-viour, source of eve - ry blessing, Tune my heart to grateful lays; }  
 { Streams of mercy, nev - er ceas - ing. Call for ceaseless songs of praise. } Teach me some me-lo-dious measure, Sung by raptured saints a - bove;

d. c. Fill my soul with sa - cred pleasure. While I sing re-deem-ing love.



One there is above all others, Well deserves the name of Friend; His is love beyond a brother's, Costly, free, and knows no end. Which of all our

D. C. but this Saviour died, to have us Re - conciled in him to God.

END. D. C.

## WATCHMAN. 8s &amp; 7s. Double.

friends, to save us, Could or would have shed his blood?

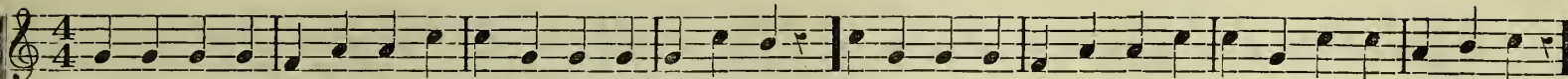
D. C.

1 { Watch-man, tell me, does the morn-ing Of fair Zi - on's glo-ry dawn? }  
 { Have the signs that mark his com-ing Yet up - on thy pathway shone? }

2 { Watchman, see, the light is beaming, Bright-er still up-on the way; }  
 { Sigus thro' all the earth are gleaming, O - mens of the coming day; }

Pilgrim, yes! a - rise, look round thee; Light is break-ing in the skies; Gird thy bri - dal robes around thee, Morning dawns, arise, a - rise!

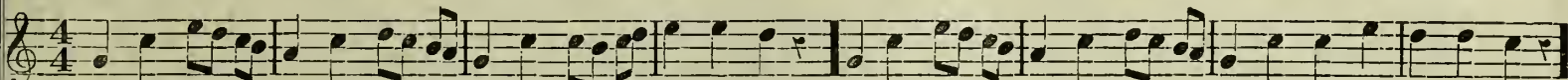
When the Ju - bal trumpet sounding, Shall a - wake from earth an' sea. All the saints of God now sleeping, Clad in im-mor - tal-i - ty.



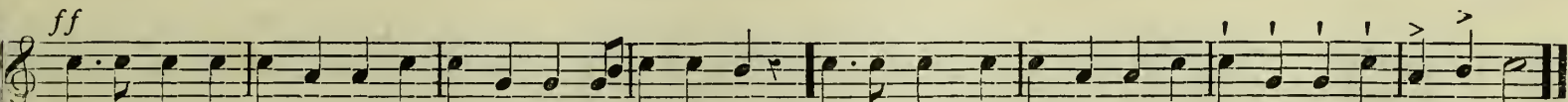
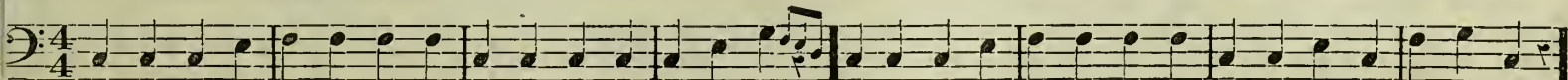
1 "Lift your heads" with faith; the morrow Dawneth bright-er than to-day; An-gel hands will lift the shadows, Chase the gathering gloom away.



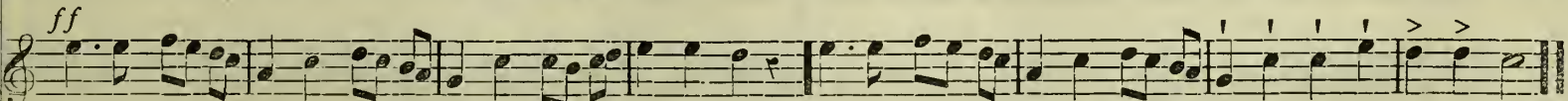
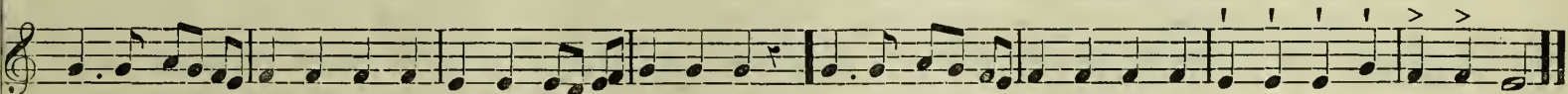
2 Art thou lone-ly, sad and wea-ry. Watching thro' the si-lent night? Dry thy tears, the o-rient glistens Like a thread of sil-ver light.



3 Does the night seem long and wea-ry—Dangers threatning 'long the way? Joy will soon re-turn to bless thee, Soon will dawn a brighter day.



"Lift your heads" the day is breaking, Soon the morning will appear; See the earth from slumber waking; "Lift your heads," the day draws near.

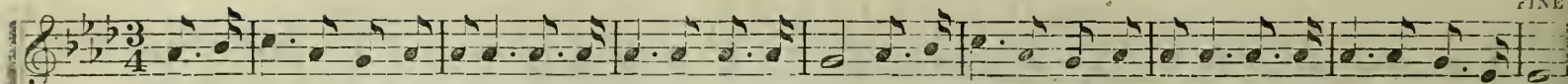


Look! e'en now the morn is breaking, See the shadows flee a-way; See! the earth from slum-ber wak-ing, "Lift your heads!" behold the day.

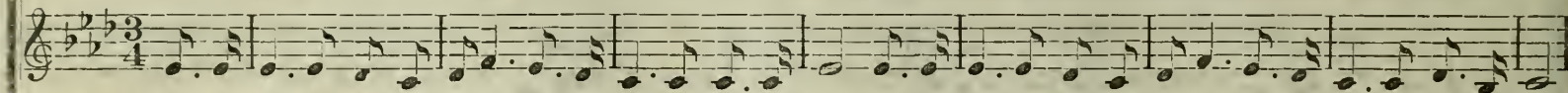




FINE

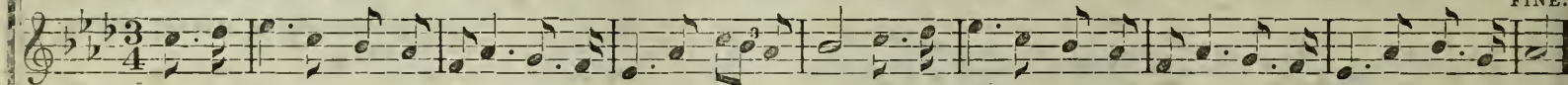


1 Let me go where saints are going, To the mansions of th<sup>y</sup> blest; Let me go where my Re-deem-er Has prepared his peo-ple's rest.

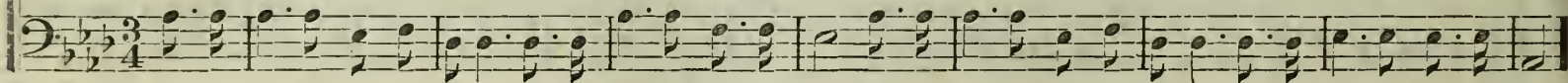


2 Let me go where none are wea-ry, Where is raised no note of woe; Let me go and bathe my spir-it In the rapture an-gels know.

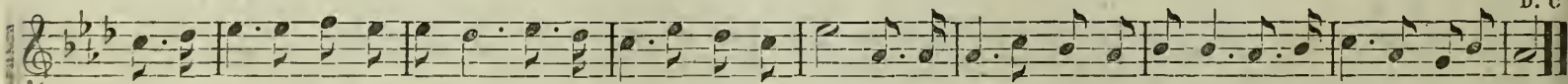
FINE.



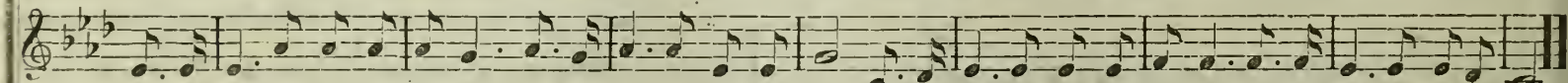
3 Let me go, why should I tar-ry? What has earth to bind me here? What but cares and toils and sorrows? What but death and pain and fear?  
CHORUS.—Let me go, 'tis Je-sus calls me, Let me gain the realms of day; Bear me o-ver, an-gel pin-ions, Longs my soul to be a-way.



D. C.

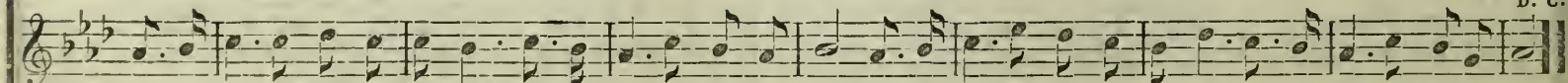


I would gain the realms of brightness, Where they dwell for ever - more, I would join the friends that wait me, O - ver on the other shore.

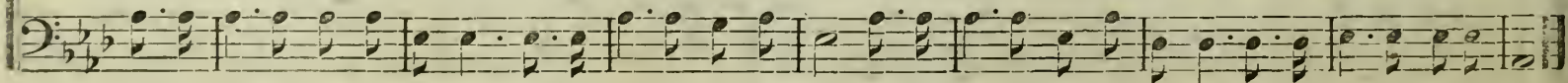


Let me go, for bliss e - ter - nal, Lures my soul a - way, a - way, And the victor's song triumph-ant, Thrills my heart, I can-not stay.

D. C.



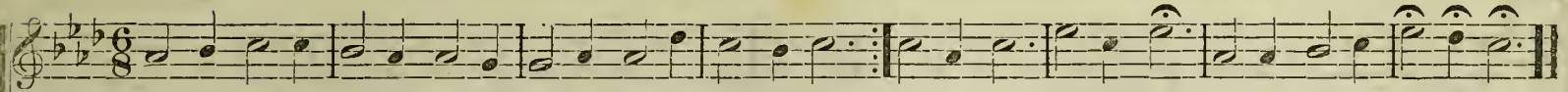
Let me go, for hopes most cherished, Blasted round me oft - en lie. O! I've gathered brightest flow-ers, But to see them fade and die.



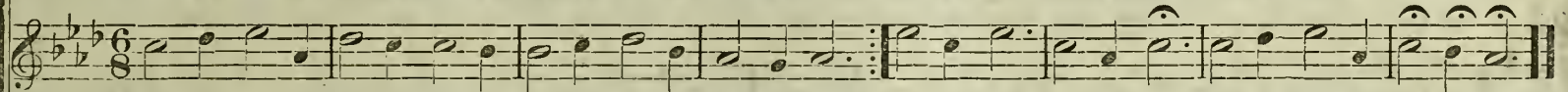
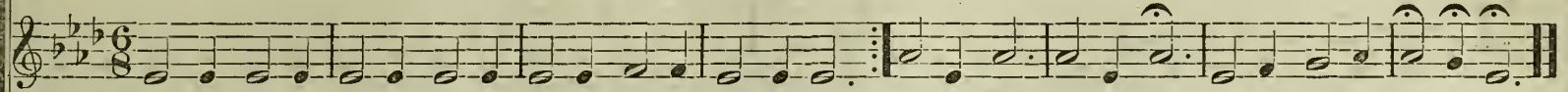


# "EVEN ME." 8s & 7s. With Chorus.

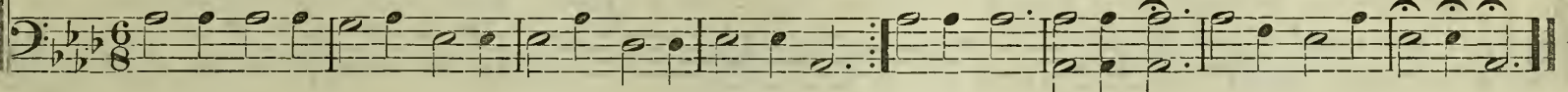
From PILGRIM'S SONGS. 263



1 { Lord, I hear of show'rs of blessings, Thou art scattering full and free ; }  
 { Show'rs the thirs-ty land re-freshing, Let some droppings fall on me, } E - ven me, E - ven me, Let some droppings fall on me.

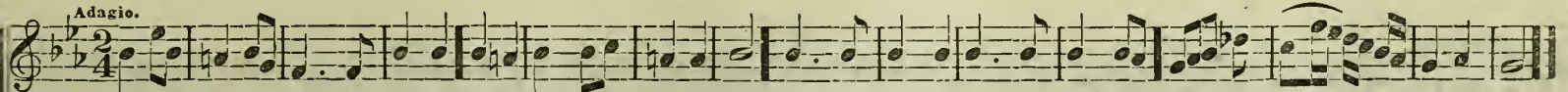


2 { Pass me not, O God, my Father, Sin-ful though my heart may be ; }  
 { Thounight'st leave me, but the rather Let thy mer-cy light on me, — } E - ven me, E - ven me, Let thy merey light on me.

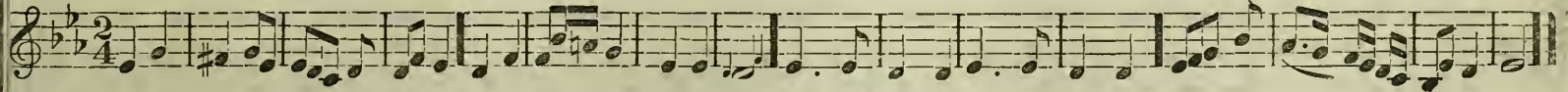


## BETAH. 8s & 7s.

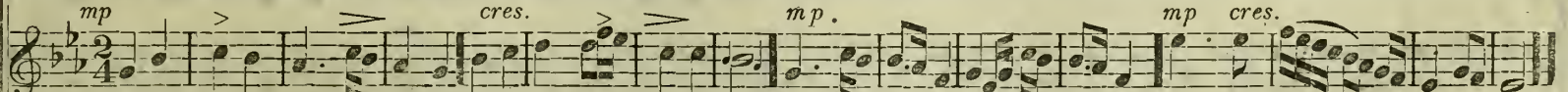
C. M. von WEBER.



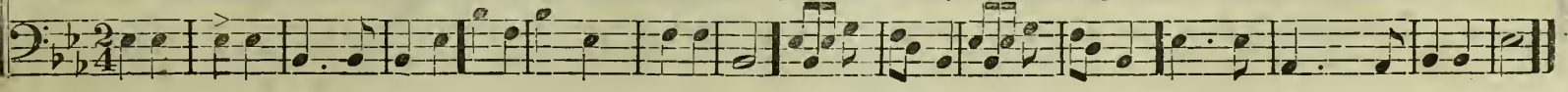
1 Saviour, source of eve - ry blessing, Tune my heart to grateful lays ; Streams of mercy, nev - er ceasing, Call for cease - less songs of praise.



2 Teach me some me-lo - dious measure. Sung by raptured saints above ; Fill my soul with sa-cred pleasure, While I sing re-deeming love.



3 Thou didst seek me when a stranger, Wandering from the fold of God ; Thou, to save my soul from danger, Didst re - deem me with thy blood.





1 There is no name so sweet on earth, No name so sweet in heav - en, The name be - fore his wondrous birth, To Christ, the Saviour, giv - el.

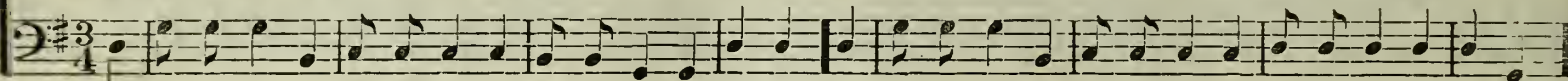


2 His human name they did proclaim, When Abram's son they called him; The name that still, by God's good will, De - liv - er - er re-vealed him.

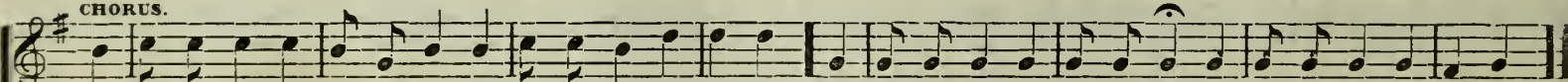
3 And when he hung up - on the tree, They wrote his name above him, That all might see the rea - son we For ev - er more must love him.



4 So now up - on his Father's throne, Almight-y to release us, From sin and pains, he glad-ly reigns, The Prince and Saviour Je - sus.



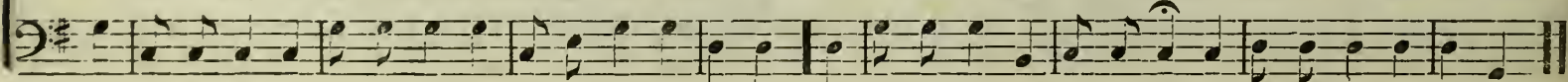
# CHORUS.



We love to sing around our King, And hail him bless-ed Je - sus: For there's no word ear ev - er heard, So dear, so sweet as Je - sus.



We love to sing around our King, And hail him bless-ed Je - sus: For there's no word ear ev - er heard, So dear, so sweet as Je - sus.





**THE SHINING SHORE. 8s & 7s. Special.**

265

G. F. ROOT. By permission.

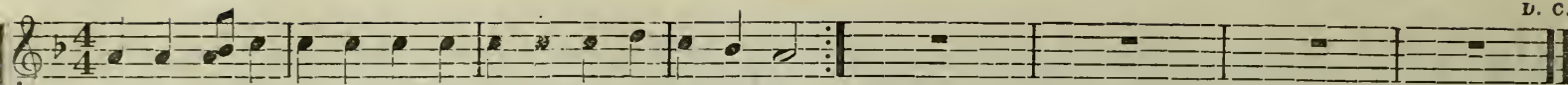
1 My days are gliding swiftly by, And I, a pilgrim stranger, Would not detain them as they fly! Those hours of toil and danger.  
2 We'll gird our loins, my brethren dear, Our distant homes dis-cern-ing: Our ab-sent Lord has left us word, Let eve-ry lamp be burning—

3 Should coming days be cold and dark, We need not cease our sing-ing; That perfect rest nought can molest, Where golden harps are ring-ing.

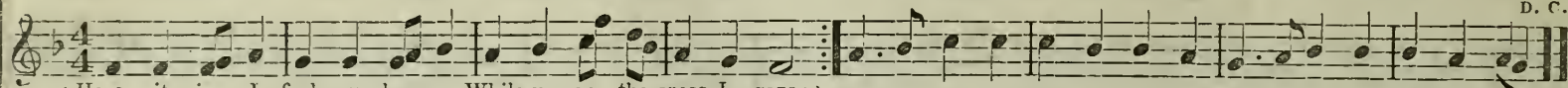
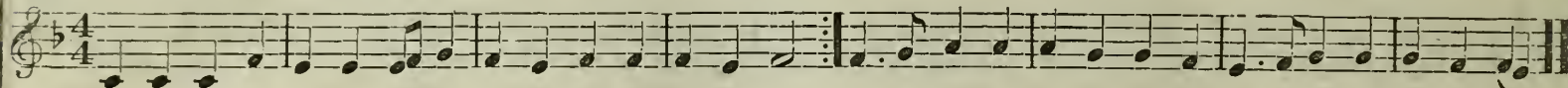
4 Let sorrow's rudest tempests blow, Each chord on earth to sev-er, Our King says come, and there's our home, For ev-er, oh! for ev-er.

For oh! we stand on Jordan's strand, Our friends are passing o - ver, And just be - fore, the shining shore We may almost dis - cov - er.

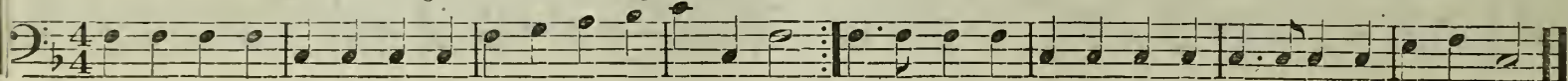




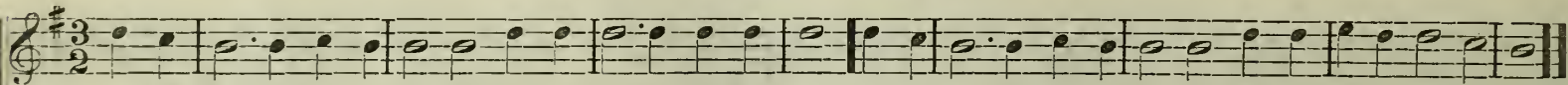
1 { Sweet the moments, rich in blessing, Which before the cross I spend! }  
 { Life, and health, and peace possessing From the sinner's dy-ing Friend. } Here I'll sit, for ev - er viewing Mercy streaming in his blood;—  
 d. c. Precious drops! my soul bedew - ing, Plead and claim my peace with God.



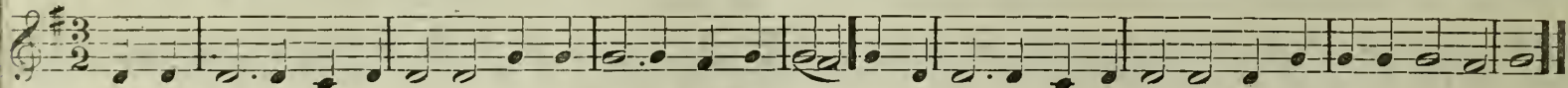
2 { Here it is I find my heaven, While up-on the cross I gaze; }  
 { Love I much?—I've much forgiven,—I'm a mir - a - cle of grace. } Love and grief my heart di - vid - ing, Gazing here I'll spend my breath;  
 d. c. Constant still in faith a - bid-ing,—Life de - riv - ing from his death.



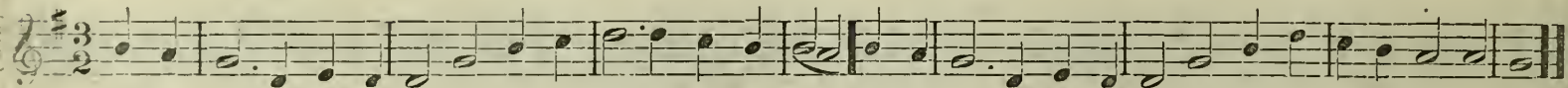
## HAWKES. 8 &amp; 7s.



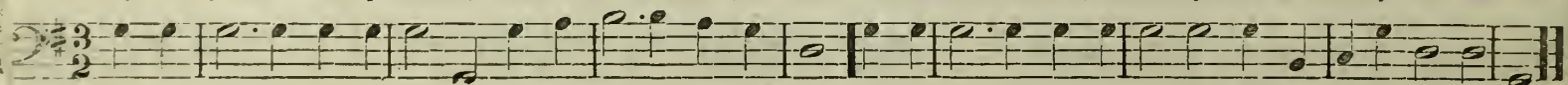
1 La - bor - ing and heavy la - den, With my sins, O Lord, I roam, While I know thou hast in - vit - ed All such wanderers to their home.

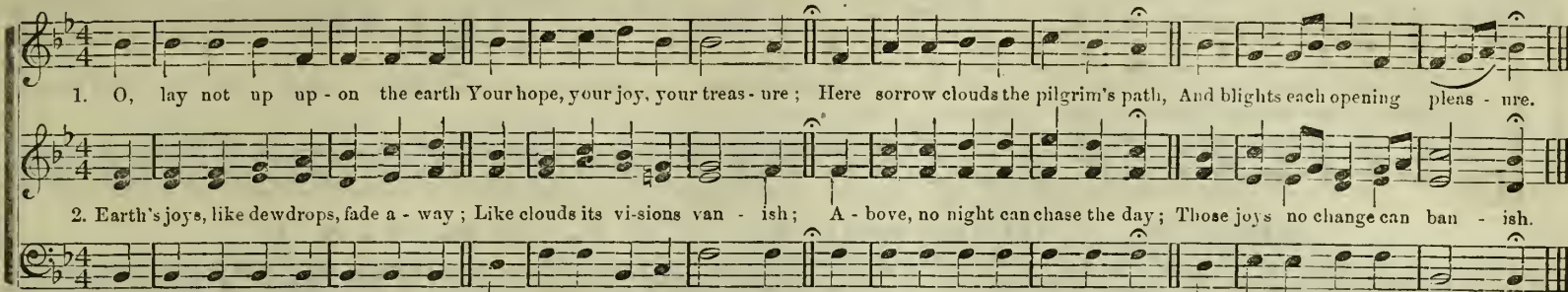


2 Make my stubborn spir - it will - ing To o - bey thy gracious voice, At thy cross to leave its burden, And de - part - ing to re - joice



3 Thy sweet yoke I'd take up - on me, And would learn, O Lord, of thee; Thou art meek in heart, and low - ly, Teach me like thy-self to be





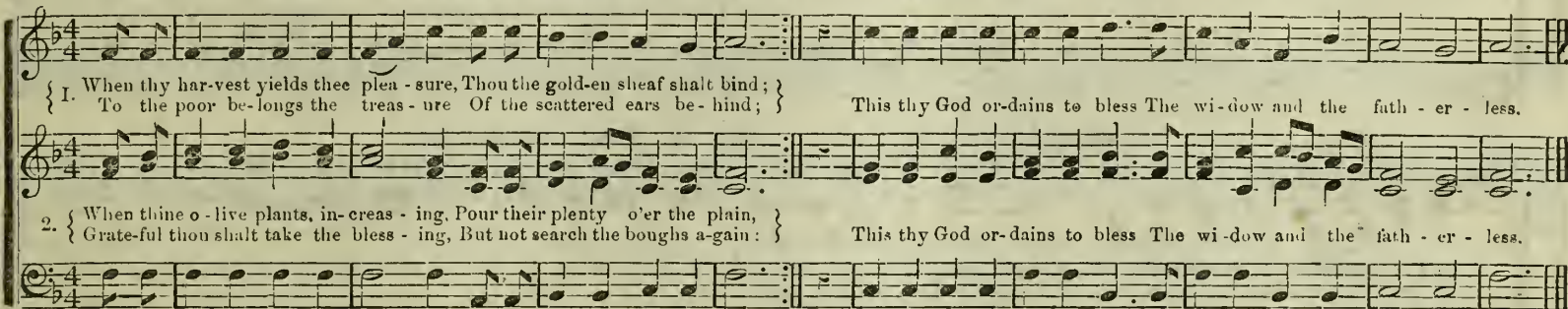
1. O, lay not up up - on the earth Your hope, your joy, your treas - ure ; Here sorrow clouds the pilgrim's path, And blights each opening pleas - ure.

2. Earth's joys, like dewdrops, fade a - way ; Like clouds its vi - sions van - ish ; A - bove, no night can chase the day ; Those joys no change can ban - ish.

Allegro.

HERBST. 8s & 7s. Unusual. (87,87,78.)

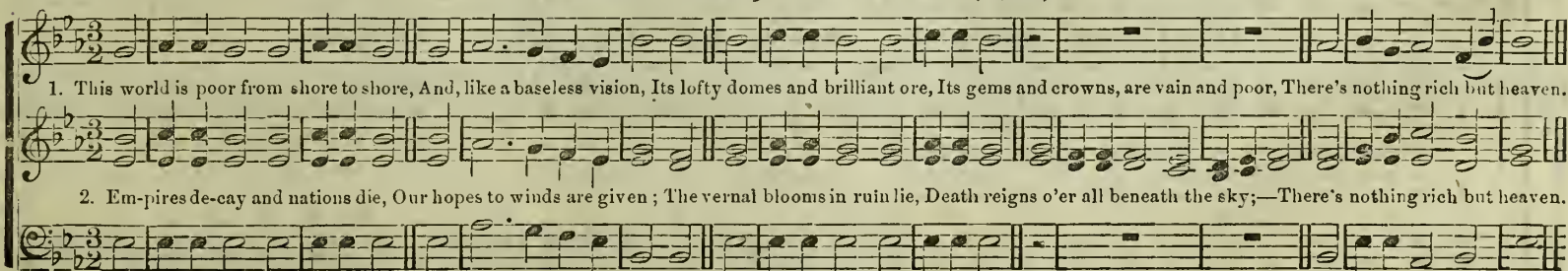
W. B. E.



1. When thy har-vest yields thee plea - sure, Thou the gold-en sheaf shalt bind ;  
To the poor be-longs the treas - ure Of the scattered ears be-hind ; This thy God or-dains to bless The wi-dow and the fath - er - less.

2. When thine o - live plants, in-creas - ing, Pour their plenty o'er the plain,  
Grate-ful thou shalt take the bless - ing, But not search the boughs a-gain ; This thy God or-dains to bless The wi-dow and the fath - er - less.

RON. 8s, 7s & 6s. (87,886.)



1. This world is poor from shore to shore, And, like a baseless vision, Its lofty domes and brilliant ore, Its gems and crowns, are vain and poor, There's nothing rich but heaven.

2. Em-pires de-cay and nations die, Our hopes to winds are given ; The vernal blooms in ruin lie, Death reigns o'er all beneath the sky ;—There's nothing rich but heaven.

\* By joining the last two notes in the second and fourth lines.



{ Cease, ye mourners, cease to languish O'er the grave of those ye love! } D.C.  
 { Pain, and death, and night, and anguish, En - ter not the world a - bove! } While in darkness you are straying Lonely in the deepening shade;  
 D. C. Glo - ry's brightest beams are playing Round th'immortal Spirit's head.

## SICILY, or DISMISSION. s &amp; 7s, or 8s, 7s &amp; 4.

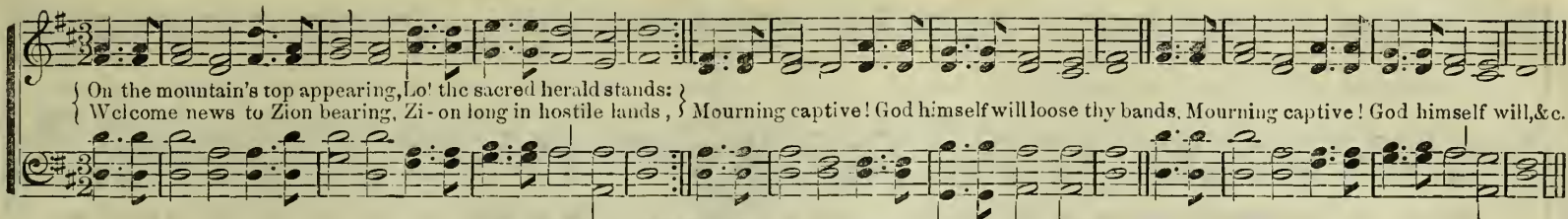
Lord, dis-miss us with thy blessing; Fill our heart with joy and peace; { Let us each, thy love possessing, Triumph in re-deem-ing grace. }  
 { Oh refresh us, Oh refresh us, Traveling thro' this wil-der-ness. }

## GREENVILLE. 8s &amp; 7s. Double.

{ For from mortal eares re - treating Sor - did hopes and vain de-sires, } D.C.  
 { Here our willing footsteps meeting, Ever-y heart to heaven aspires } From the fount of glo - ry beaming, Light celestial cheers our eyes,  
 D. C. Mer-cy from a - bove proclain - ing Peace and pardon from the skies.

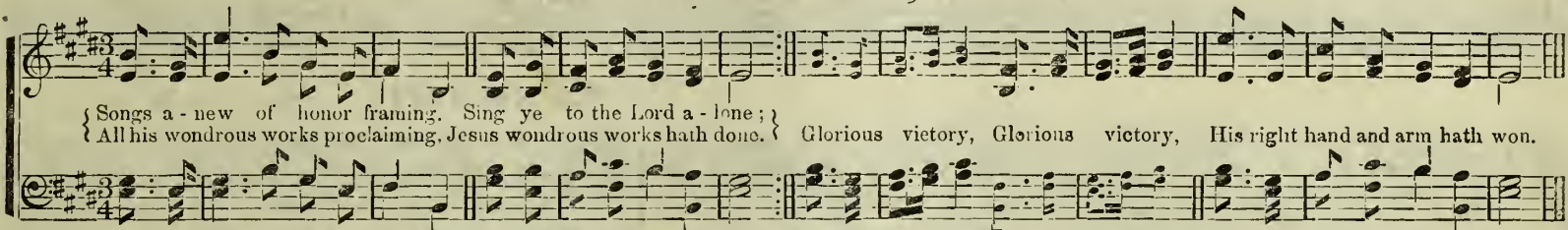
## ABIDING REST. 8s &amp; 7s. Peculiar. Double.

{ I now have found a - bid - ing rest, For which I long was sighing, } D.C.  
 { Now on my Saviour's faithful breast, My weary head is ly - ing: } This is the place where sin no more, And Death and Hell a - larm me;  
 D. C. I now am safe, by Je - sus' power, From all that else would harm me.



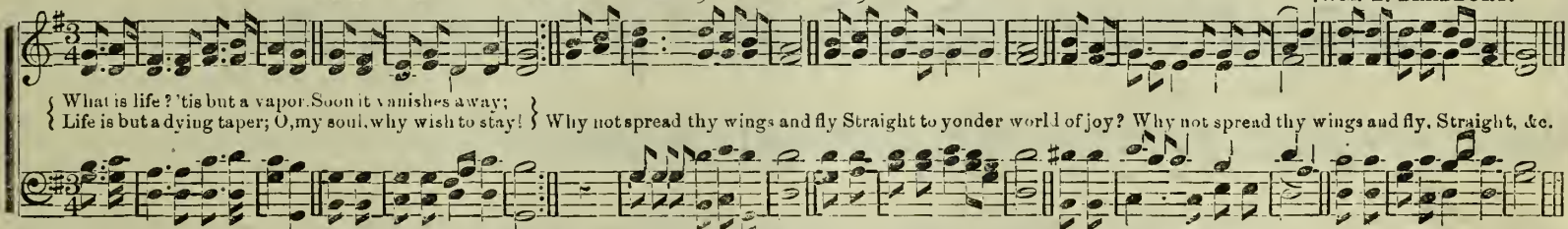
{ On the mountain's top appearing, Lo! the sacred herald stands; }  
 { Welcome news to Zion bearing, Zi-on long in hostile lands, } Mourning captive! God himself will loose thy bands, Mourning captive! God himself will, &c.

TAMWORTH. 8s, 7s & 4s.



{ Songs a-new of honor framing, Sing ye to the Lord a-lone; }  
 { All his wondrous works proclaiming, Jesus wondrous works hath done. } Glorious victory, Glorious victory, His right hand and arm hath won.

MILLINGTON. 8s, 7s & 4, or 8s & 7s. 6 lines. WM. B. BRADBURY.

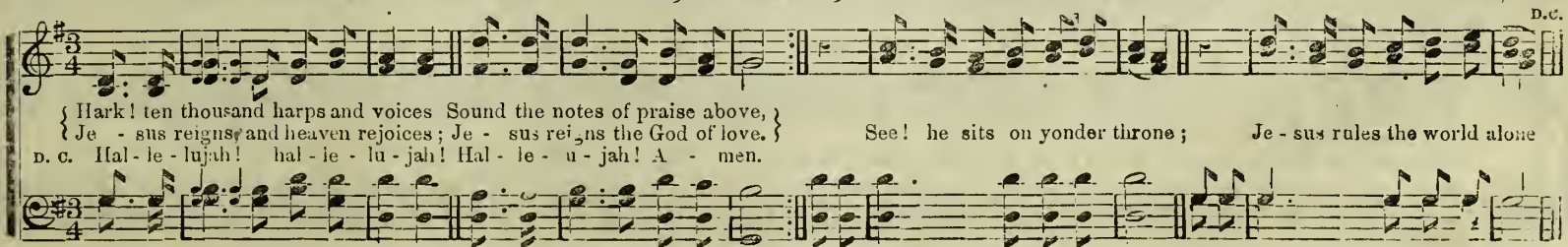


{ What is life? 'tis but a vapor. Soon it vanishes away; }  
 { Life is but a dying taper; O, my soul, why wish to stay! } Why not spread thy wings and fly Straight to yonder world of joy? Why not spread thy wings and fly, Straight, &c.

HARWELL. 8s, 7s & 4, or 8s & 7s. Double.

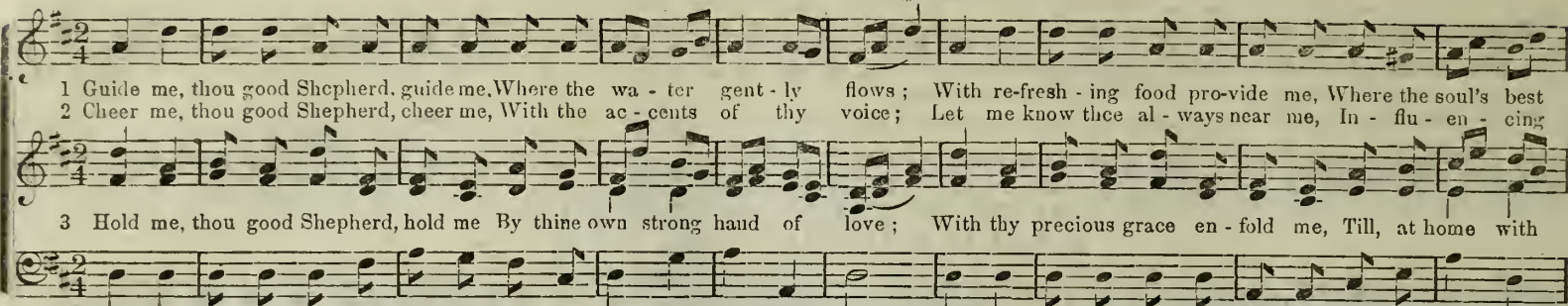
Dr. L. MASON,

D.C.



{ Hark! ten thousand harps and voices Sound the notes of praise above, }  
 { Je - sus reigns, and heaven rejoices; Je - sus reigns the God of love. } See! he sits on yonder throne; Je - sus rules the world alone  
 D. C. Hal - le - lujah! hal - le - lu - jah! Hal - le - u - jah! A - men.





1 Guide me, thou good Shepherd, guide me, Where the wa - ter gent - ly flows; With re - fresh - ing food pro - vide me, Where the soul's best  
2 Cheer me, thou good Shepherd, cheer me, With the ac - cents of thy voice; Let me know thee al - ways near me, In - flu - en - cing  
3 Hold me, thou good Shepherd, hold me By thine own strong hand of love; With thy precious grace en - fold me, Till, at home with

## SANSOME. 8s, 7s &amp; 4.



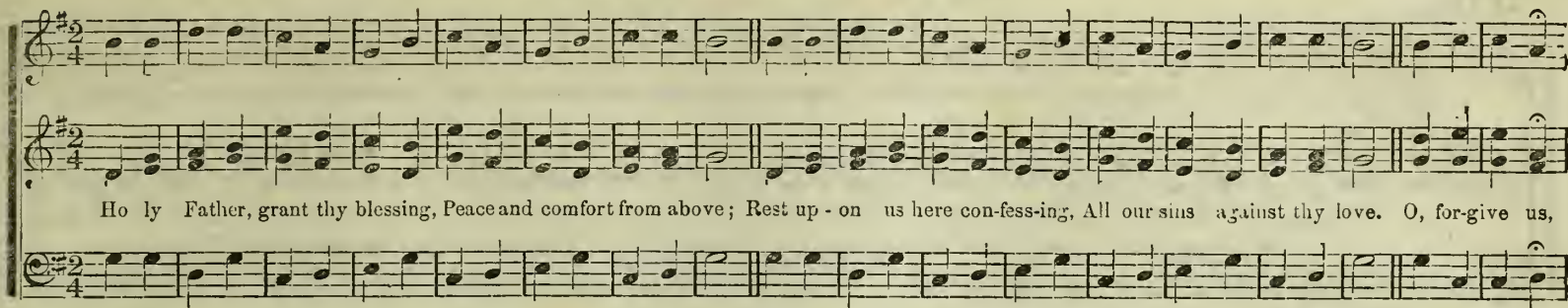
nur - ture grows; Kindly guid - ing Where my Lord and Mas - ter goes.  
all my choice; Gently guid - ing While I thank - ful - ly re - joice.  
thee a - bove, Bless - ed Saviour, I shall all thy goodness prove.

loud  
earth

Sounds a - loud from Cal - va - ry; }  
Shakes the earth - and veils the sky: } "It is fin - ished!" "It is fin - ished!" Hear the dy - ing Sav - iour cry.

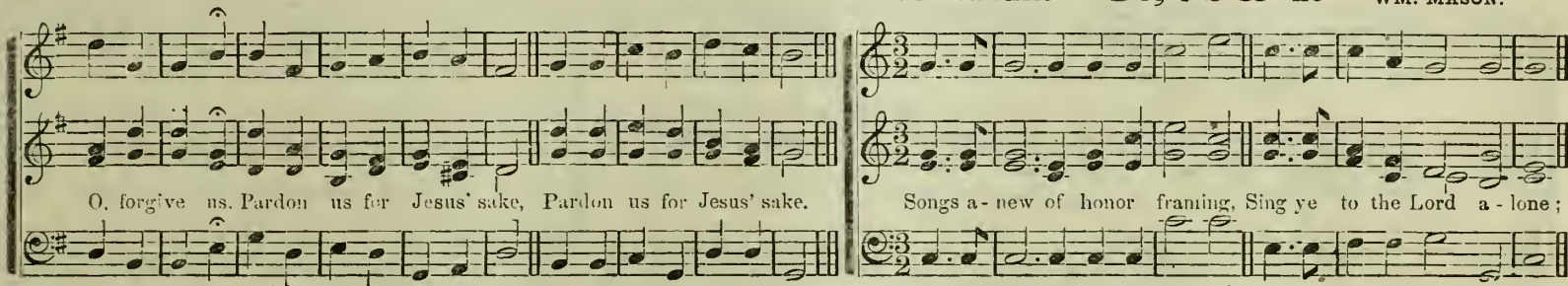
Do these charming words af - ford! }  
Flow to us thro' Christ, the Lord: } "It is fin - ished!" "It is fin - ished!" - Saints! the dy - ing words re - cord.

charming



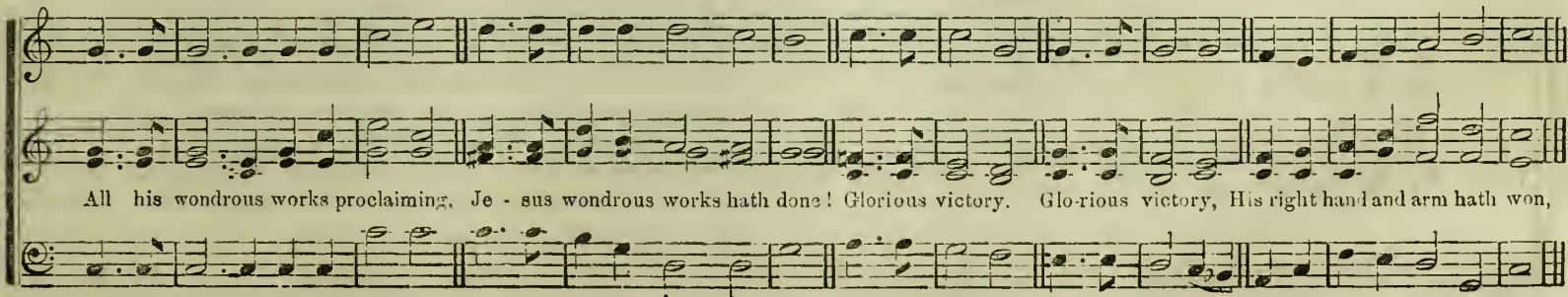
Ho ly Father, grant thy blessing, Peace and comfort from above; Rest up - on us here con-fess-ing, All our sins against thy love. O, for-give us,

ENNA. 8s, 7s & 4. WM. MASON.



O, forgive us. Pardon us for Jesus' sake, Pardon us for Jesus' sake.

Songs a - new of honor framing, Sing ye to the Lord a - lone;



All his wondrous works proclaiming, Je - sus wondrous works hath done! Glorious victory. Glo-rious victory, His right hand and arm hath won,



*Andante*

1 See, from Zi-on's sa-cred mountain. Streams of liv-ing wa-ters flow! God has opened there a fountain, That supplies the plains below :

2 Thro' ten thousand chan-nels flow-ing, Streams of mer-cy find their way ; Life, and health, and joy be-stowing, Making all around look gay :

## KEDRON WATERS. 8s &amp; 6s.

They are bless-ed, They are bless-ed, Who its sov-er-eign vir-tues know.

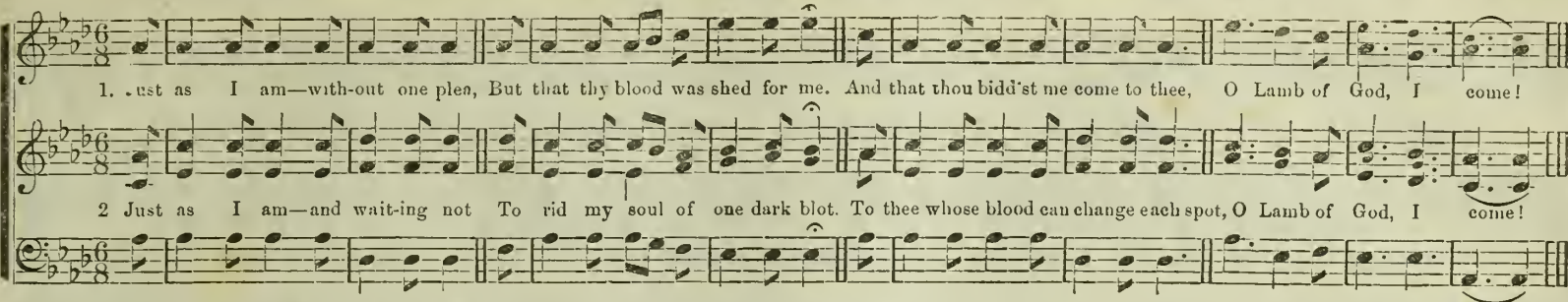
O ye na-tions! O ye na-tions! Hail the long-ex-pect-ed day.

1 Be-yond where Kedron's wa-ters flow, Be-

2 He bows be-neath the sins of men; He

hold the suffer-ing Sa-viour go To sad Gethsem-a-ne; His coun-te-nance is all di-vine, Yet grief ap-pears in eve-ry line.

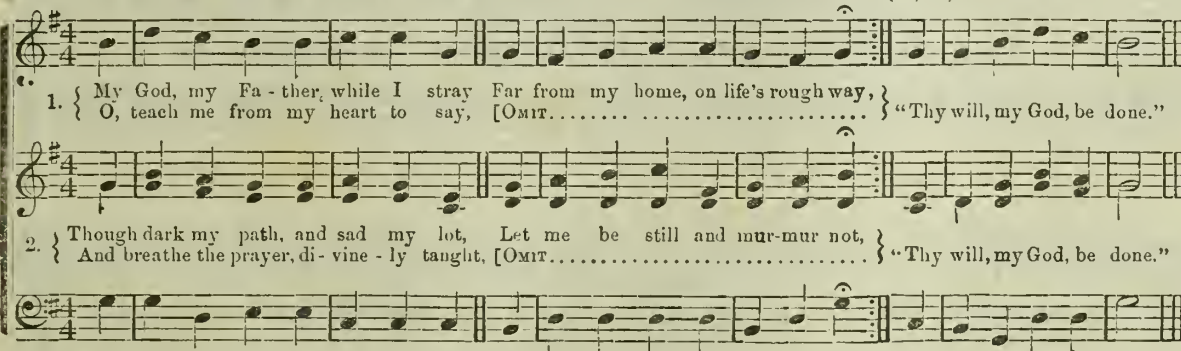
cries to God, and cries a-gain, In sad Gethsem-a-ne; He lifts his mournful eyes above—"My Fa-ther, can this cup re-move?



1. Just as I am—with-out one pen, But that thy blood was shed for me. And that thou bidd'st me come to thee, O Lamb of God, I come!

2 Just as I am—and wait-ing not To rid my soul of one dark blot. To thee whose blood can change each spot, O Lamb of God, I come!

RONO. 8s & 6s. Peculiar. (88,86.)

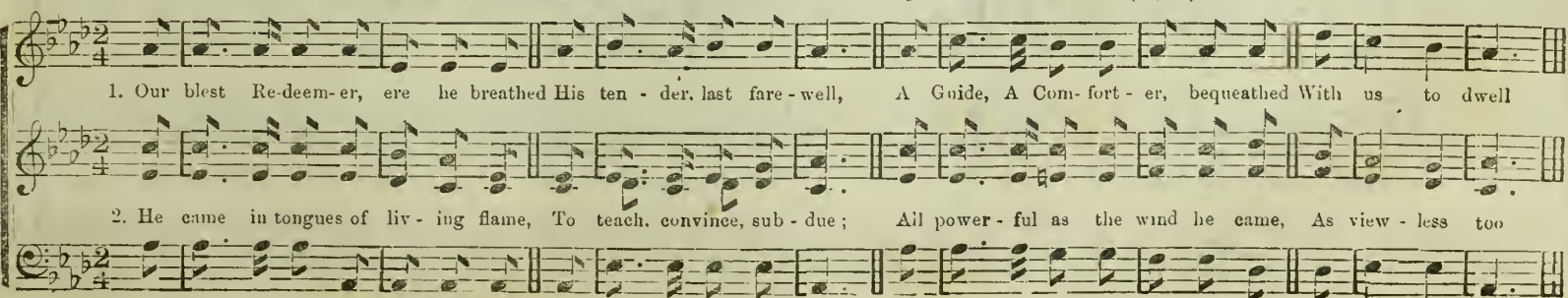


1. { My God, my Fa-ther, while I stray Far from my home, on life's rough way, }  
 { O, teach me from my heart to say, [Omit.....] } "Thy will, my God, be done."

2. { Though dark my path, and sad my lot, Let me be still and mur-mur not, }  
 { And breathe the prayer, di-vine-ly taught, [Omit.....] } "Thy will, my God, be done."

3. What though in lonely grief I sigh,  
 For friends beloved no longer nigh;  
 Submissive still would I reply,  
 "Thy will, my God, be done."
4. If thou shouldst call me to resign  
 What most I prize—it ne'er was mine,  
 I only yield thee what is thine;  
 "My God, thy will, be done."

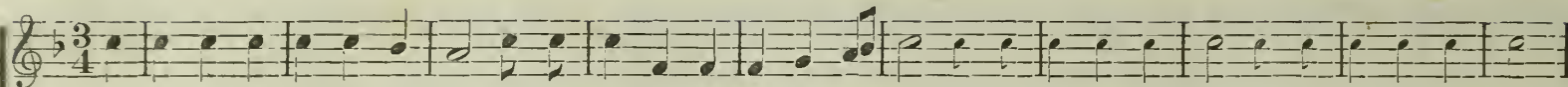
OUR BLEST REDEEMER. 8s, 6s & 4s. (86,84.) Or C. M.



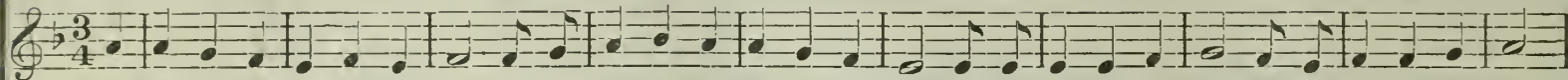
1. Our blest Re-deem-er, ere he breathed His ten-der, last fare-well, A Guide, A Com-fort-er, bequeathed With us to dwell

2. He came in tongues of liv-ing flame, To teach, convince, sub-due; Ail power-ful as the wind he came, As view-less too

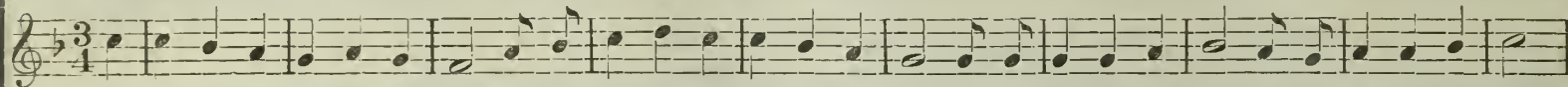




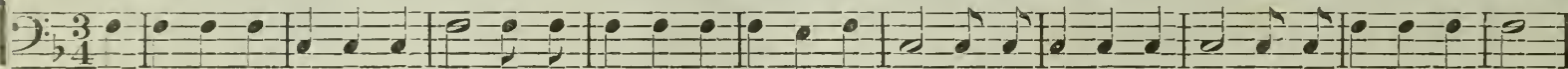
1 O! what shall I do to be saved From the sorrows that burden my soul? Like the waves in the storm When the winds are at war,  
2 O! what shall I do to be saved, When the pleasures of youth are all fled? And the friends I have loved, From the earth are removed.



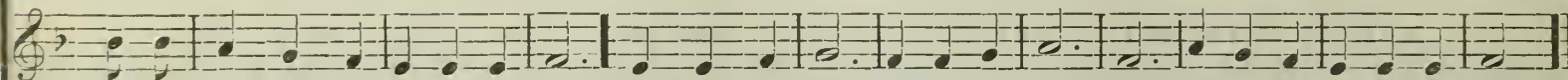
3 O! what shall I do to be saved, When sick-ness my strength shall subdue? Or the world in a day, Like a cloud roll a-way,



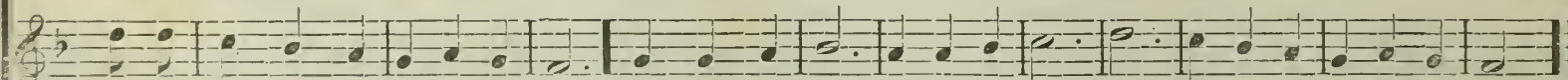
4 O! Lord, look in mer-cy on me, Come, O come, and speak peace to my soul; Un-to whom shall I flee, Dearest Lord, but to thee,



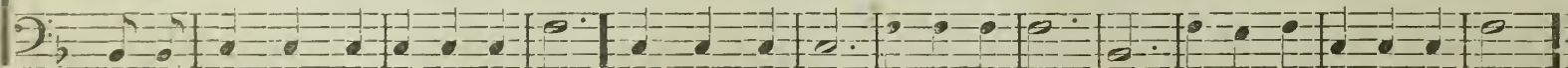
Chill'ng floods of distress o'er me roll. What shall I do? what shall I do? O! what shall I do to be saved?  
And I weep o'er the graves of the dead. What shall I do? what shall I do? O! what shall I do to be saved?



And e-ter-ni-ty o-pens to view. What shall I do? what shall I do? O! what shall I do to be saved?



Thou canst make my poor bro-ken heart whole. That will I do! that will I do! To Je-sus I'll go and be saved.



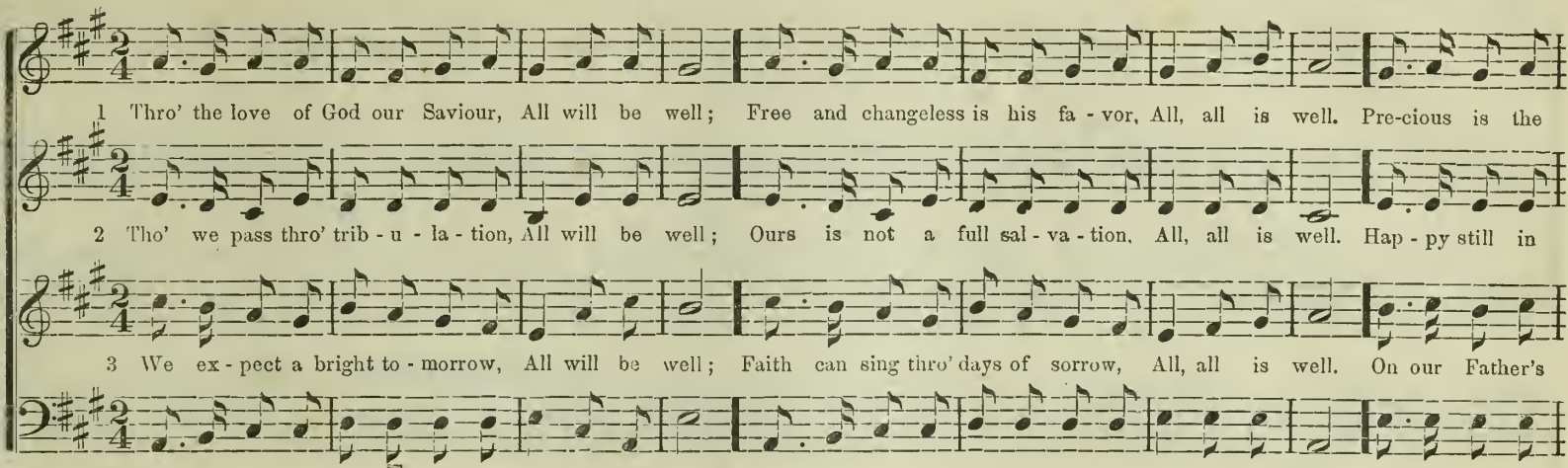
# "ALL WILL BE WELL." 8s & 4s.

"All things work together for good to them that love God."

WM. B. BRADBURY.

From PILGRIM SONGS.

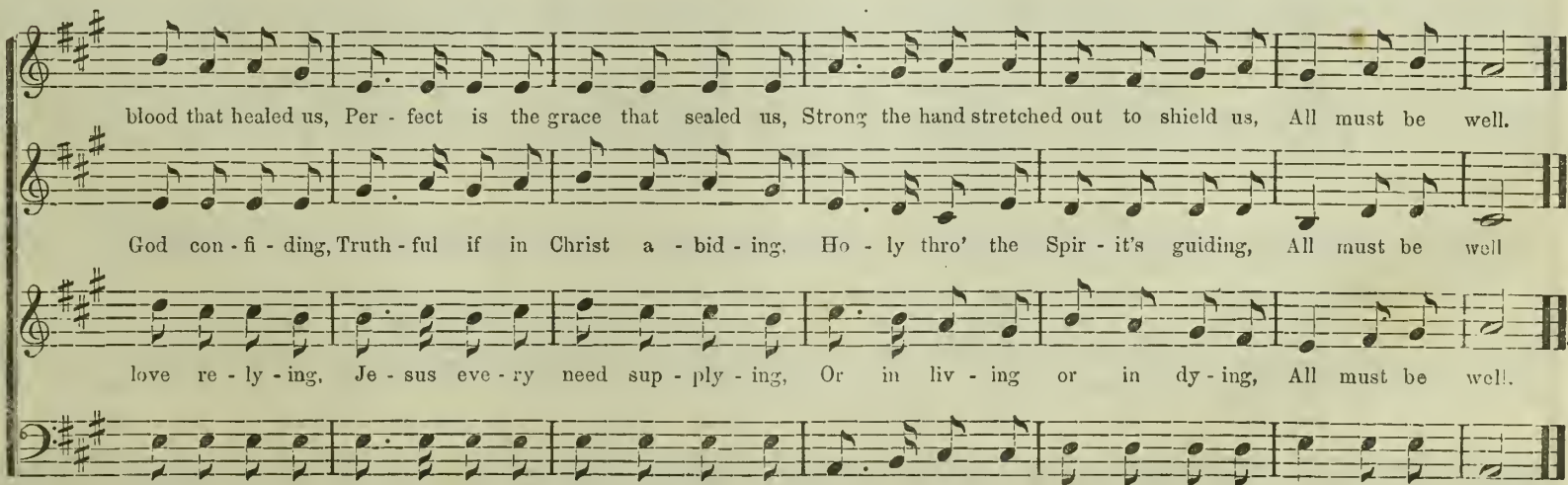
275



1 Thro' the love of God our Saviour, All will be well; Free and changeless is his fa - vor, All, all is well. Pre-cious is the

2 Tho' we pass thro' trib - u - la - tion, All will be well; Ours is not a full sal - va - tion, All, all is well. Hap - py still in

3 We ex - pect a bright to - morrow, All will be well; Faith can sing thro' days of sorrow, All, all is well. On our Father's



blood that healed us, Per - fect is the grace that sealed us, Strong the hand stretched out to shield us, All must be well.

God con - fi - ding, Truth - ful if in Christ a - bid - ing, Ho - ly thro' the Spir - it's guiding, All must be well

love re - ly - ing, Je - sus eve - ry need sup - ply - ing, Or in liv - ing or in dy - ing, All must be well.



Allegro.

1. { Watchmen! on - ward to your sta - tion; Blow the trum - pet long and loud; } See the day is break - ing, See the  
 { Preach the gos - pel to the na - tions, Speak to eve - ry gath'ring crowd; }

1. { Watchmen! hail the ris - ing glo - ry Of the great Mes - si - ah's reign; } See the day is  
 { Tell the Saviour's bleed - ing sto - ry, Tell it to the listening train; } See his love re - veal - ing; See the

## GORROW. 8s.

See the saints a -  
 saints a - wak - ing, No more in sad - ness bow'd.

spi - - rit seal - ing; 'Tis life a - mong the slain!

See the spi - rit

1. The win - ter is ov - er and gone, The  
 2. Shall ev - e - ry crea - ture a - round Their

thrush whistles sweet on the spray, The tur - tle breathes forth her soft moan, The lark mounts and warbles a - way.

voi - ces in con - cert u - nite, And I, the most fa - vored be found In prais - ing to take less de - light.

# MELVINA. 8s. Double.

J. E. BALL. 277

1 O when shall we sweetly re-move, O when shall we en-ter our rest,—Re-turn to the Zi-on a-bove, The mother of spirits distress'd;  
2 But angels themselves cannot tell The joys of that ho-li-est place, Where Jesus is pleased to re-veal The light of his heav-en-ly face;

3 Thou know'st in the spirit of prayer We long thy appear-ing to see, Resigned to the burden we bear, But longing to triumph with thee:

That ei-ty of God the great King, Where sorrow and death are no more, Where saints our Im-man-uel sing, And cher-ub and ser-aph a-dore.  
When, eught in the rap-tur-ous flame, The sight be-a-ti-fie they prove, And walk in the light of the Lamb, En-joy-ing the beams of his love.

'Tis good at thy word to be here; 'Tis bet-ter in thee to be gone, And see thee in glo-ry ap-pear, And rise to a share in thy throne.

# FOSTER. 8s. Single.

W. B. B.

*Deliberately*

1 To Je-sus, the crown of my hope, My soul is in haste to be gone; O bear me, ye cher-u-bim, up, And waft me away to his throne.  
2 My Saviour, whom absent I love, Whom not having seen, I a-dore; Whose name is exalted a-bove, All glo-ry, do-min-ion and power.

3 Dissolve thou these bands that detain My soul from her portion in thee; O strike off this ad-a-mant chain, And make me e-ter-nal-ly free.



## TIME FOR PRAYER. 7s &amp; 6s.

W. B. B. From PILGRIM'S SONGS.

END.

1. Go when the morning shin - eth, Go when the moon is bright, Go when the eve de - clin - eth, Go in the hush of night; Go with pure mind and

D. O And in thy chamber kneel - ing, Do thou in se - cret pray.

## WEBB. 7s &amp; 6s.

GEO. JAMES WEBB.

AL SEG  $\text{F}$

feel - ing, Send earthly thoughts a-way,

1. The morning light is break - ing. The darkness dis - ap - pears; The sons of earth are wak - ing

2. Rich dews of grace come o'er us, In many a gen - tle shower, And bright - er scenes be - fore us.

To pe - ni - ten - tial tears: Each bre - ze that sweeps the ocean Brings tidings from a - far Of na - tions in com - mo - tion, Prepared for Zi - on's war.

Are opening eve - ry hour: Each cry for heaven go - ing, A - bundant answers brings, And heav'nly gales are blowing, With peace up - on their wings

# THE LAND OF PEACE. 7s & 6s. With Chorus.

279

Words by KATE CAMERON.

From the GOLDEN SNOWER.

Music by WM. B. BRADBURY.

Full Chorus.

1 *sem.cho* { The storms of earth will vanish, And all its turmoils cease, Be-fore we reach that country, The blessed land of peace. }  
 2 *sem.cho* { There clouds will never gather, Rude winds will never blow, And there will be that qui-et We nev-er find be-low. } The land of peace, the land of peace, Oh

2. { On earth are wars and tumults, And dan-ger, fear and strife, While unseen powers combining As-sail our fleet-ing life. }  
 { But there is nev-er conflict, Nor dang-er, nor a-larm; The land of peace is guarded By an Al-might-y arm. } The land of peace, the land of peace, Oh!

## PASSAIC. 7s & 6s.

"As flows the rapid river,"

W. B. B. From "Psalmista," by permission.

there will all our troubles cease, And, all our hap-pi-ness increase In heaven, the land of peace.

there will all our troubles cease, &c.

1. As flows the ra-pid riv-er, With channel broad and free,

2. As moons are ev-er wan-ing, As hastes the sun a-way,

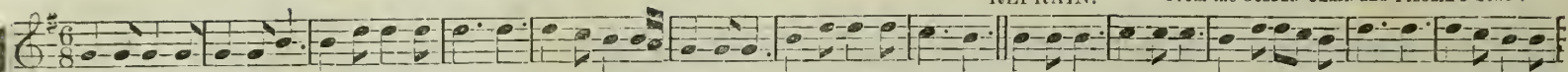
Its waters rippling ev-er, And hasting to the sea, So life is onward flowing, And days of offered peace, And man is swiftly go-ing Where calls of mercy cease.

As stormy winds complaining, Bring on the winter day, So fast the night comes o'er us. The darkness of the grave, And death is just before us, God takes the life he gave.

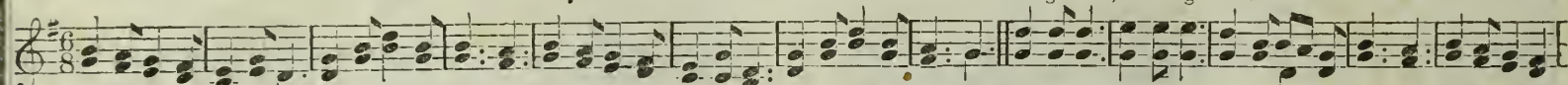


## REFRAIN.

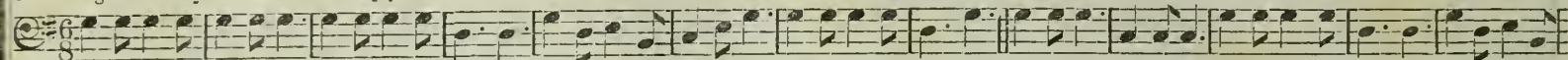
From the GOLDEN CHAIN and PILGRIM'S SONGS.



Ah! this heart is void and chill, 'Mid earth's noisy throngings; For my Father's mansions still Earnestly is longing,      T'wards the heav'nly mansions Jesus has pre-  
Looking home, Looking home.



Soon the glorious day will dawn, Heav'nly pleasures bringing; Night will be exchanged for morn, Sighs give place to singing. Looking home, &c.      Jesus has pre-

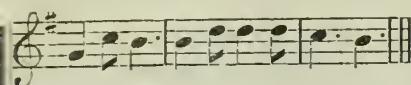


## ENDOR. 7s &amp; 6s. Peculiar.

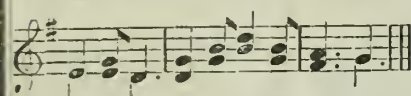
S. B. MARSH.

D. C.

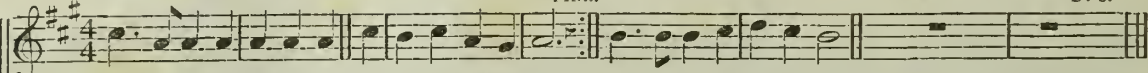
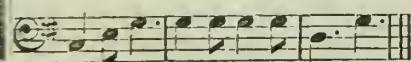
FINE.



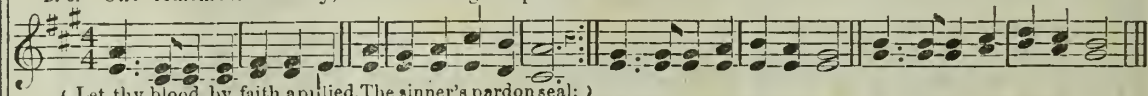
pared for me, In His Father's kingdom.



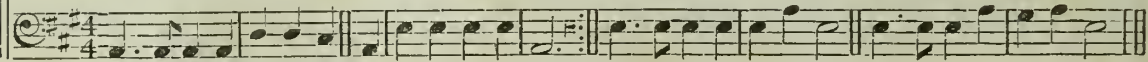
pared for me, In His Father's kingdom.



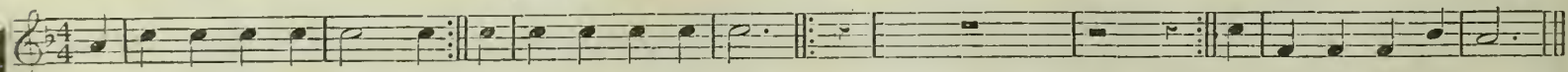
1 { Lamb of God, whose bleeding love We now recall to mind, }  
2 { Send the answer from above, And let us mercy find; } Think on us who think on thee; Ev'ry burden'd soul release,  
D. C. Oh! remember Calvary, And bid us go in peace.



2 { Let thy blood, by faith applied, The sinner's pardon seal; }  
2 { Speak us freely justified, And all our sickness heal; } By the passion on the tree, Let our griefs and troubles cease;  
D. C. Oh! remember Calvary, And bid us go in peace. FINE.      D. C.



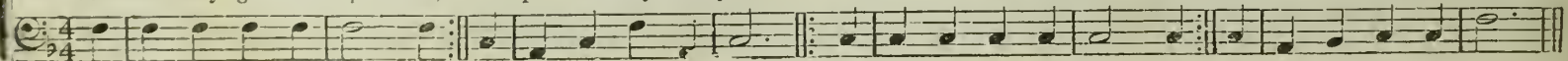
## WING. 7s &amp; 6s. Unusual. (776, 776.)



1 { Je - sus, my God and Sa - viour, }      { The more my woes oppress me, }  
1 { In Thy ce - les - tial fa - vor } Is my supreme de - light;      { The more do thou possess me, } With thy all heav'nly might.



2 { Where'er my heart is brok - en, }      { And tho' He might re-ject me, }  
2 { Be - fore my grief is spok - en, } God pi - ties my complaint:      { He kind-ly does protect me, } Lest all my cour-age faint



**FINE.**

1. Je - sus, let thy pity - ing eye Call back a wandering sheep; False to thee, like Pe - ter, I Would fain like Pe - ter weep; D. S. Turn, and look up - on me, Lord, And break my heart of stone.

TIME IS WINGING.

7s & 6s. Peculiar.

R. E. O.

**D. S.** **DUET.**—First time Soprano and Alto, second, the Bass and Tenor.\*

Let me be by grace restored, On me be all long suffering shown. 1 { Time is winging us a-way To our e - ter - nal home; } { Life is but a winter's day— A journey to the tomb: } \* Bass sing the Alto, and Tenor the Soprano.

Youth and vig - or soon will flee, Blooming beau-ty lose its charms; All that's mortal soon shall be Enclosed in death's cold arms.

AMSTERDAM.

7s & 6s.

Peculiar, or 8s & 6s.\*

{ Rise, my soul, and stretch thy wings, Thy better portion trace. } [prepared above. { Rise from transitory things T'wards heav'n thy native place. } Sun and moon and stars decay; Time will soon this earth remove; Rise, my soul, and haste away To seats

\*By using small notes, as in the Soprano. See hymn. "Sing hallelujah! praise the Lord."



1 I'm a lonely traveler here, Weary, oppressed. But my journey's end is near—Soon shall I rest! Dark and dreary is the way, Toiling I've come; Ask me not when I shall come.

2 I'm a lonely traveler here, I must go on, For my journey's end is near I must be gone. Brighter joys than earth can give Win me away: Pleasures that for ever live— I can not stay.

\* Adapted also to the hymns "Every day hath toil and trouble," and "Hast thou midst Life's empty noises," by employing an eighth note in place of the dot at the end of every other line.

### OXFORD. 7s & 5s. (777,5)\*

you to stay. Yonder's my home.

1 Ho-ly Ghost, the In-finite! Shine up-on our nature's night With thy blessed inward light, Comforter Di-vine!

ev - er live— I can-not stay.

2 We are sinful: cleanse us, Lord; We are faint, thy strength afford; Lost, until by thee restored, Comforter Divine!

\* Adapted also to the hymns "Peace to thee, thou favored one," and "Lord of mercy and of might."

### NEW SHARON. 7s & 5s. (75,75,75,75.)

A. S. RIGGS.

1 { Onward speed thy conq'ring flight, Angel, onward speed! }  
 { Cast abroad thy radiant light, Bid the shades recede; } Tread the idols in the dust, Heathen fanes destroy; Spread the gospel's ho-ly trust, Spread the gospel's joy

2 { Onward speed thy conq'ring flight, Angel, onward fly! }  
 { Long has been the reign of night; Bring the morning nigh; } 'Tis to thee the heathen lift Their imploring wail; Bear them heaven's holy gift, Ere their courage fail.

1. { When the vale of death appears, Fa'int and cold this mor-tal clay—  
Kind Forerunner, soothe my fears, Light me through the darksome way; } Break the shadows, Break the sha-dows. Ush-er in e-ter-nal day.

HALLELUJAH.\* 7s, 6s & 7s. (76,76,77,77.)

1. { Hal-le-lu-jah! Praise the Lord, In the heights of glory; } Praise him for his mighty deeds, Praise ye him, whose grace exceeds All that heav'n in song concedes; Words  
Hosts of heav'n! with one accord. Shout the joyful story: } of bliss! his praise record.

GONE TO REST. 7s, 6s & 8s. (76,86,8.)

W B. B.

1. Brother, thou art gone to rest; We will not weep for thee; For thou art now where oft on earth Thy spirit longed to be. Brother, thy spi-rit longed to be.

2. Brother, thou art gone to rest; Thine is an ear-ly tomb; But Jesus summoned thee a-way; Thy Saviour called thee home, Brother, thy Saviour called thee home.



1st time. 2d time.

1. { Head of the Church, triumphant. We joyfully a-dore Thee ;  
Till thou appear, Thy members here Shall sing like those in glo-ry. } { We lift our hearts and voices, }  
In blest an-ti-ci-pa-tion, } And cry aloud, And give to God The praise of our salvation.

## PILGRIM IS THY JOURNEY DREAR? 7s &amp; 8s. (78,78.)

From "PILGRIM'S SONGS," by permission.

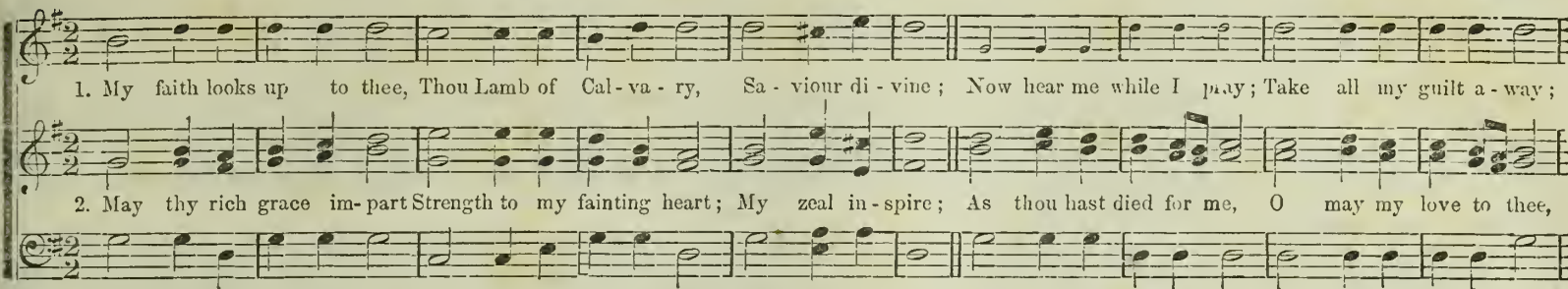
1. Pilgrim is thy journey drear? Are its lights extinct for ev-er! Still suppress the rising fear; God forsakes the righteous never! Never, nev-er! No, nev-er!

2. Storms may gather o'er thy path, All the ties of life may sev-er; Still, amid the fear of death, God forsakes the righteous never! Nev-er, nev-er! No, nev-er!

## SUTTER. 7s &amp; 8s. Peculiar. (78,78,88,88)

W. B. B.

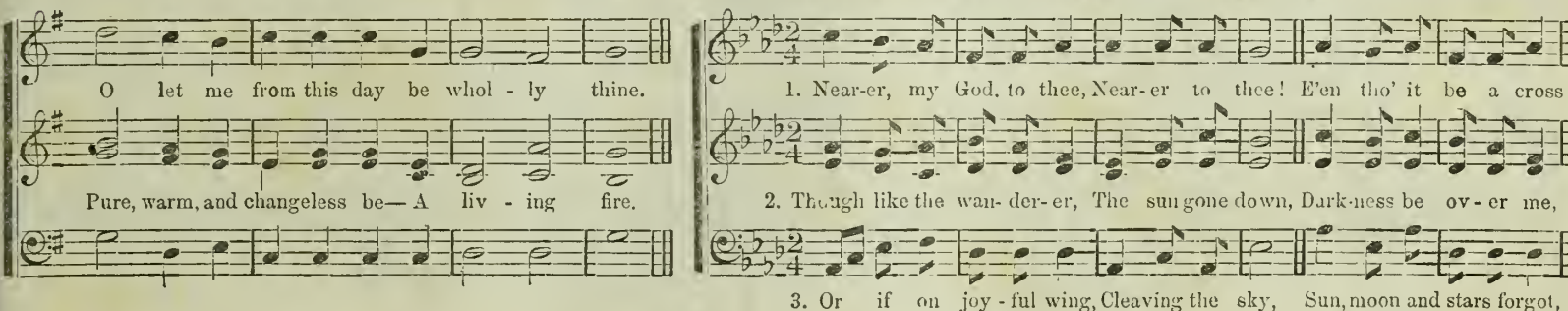
1. { Lift not thou the wailing voice; Weep not; 'tis a Christian dieth; } { High in heaven's own light she dwelleth, }  
{ Up, where blessed saints rejoice, Ransomed now, the spirit fieth; } { Full the song of triumph swelleth; } Freed from earth, and earthly failing, Lift for her no voice of wailing.



1. My faith looks up to thee, Thou Lamb of Cal - va - ry, Sa - vour di - vine; Now hear me while I pray; Take all my guilt a - way;

2. May thy rich grace im - part Strength to my fainting heart; My zeal in - spire; As thou hast died for me, O may my love to thee,

NEARER TO THEE. 6s & 4s. (64,64,66,64.)




O let me from this day be whol - ly thine.  
Pure, warm, and changeless be—A liv - ing fire.

1. Near - er, my God, to thee, Near - er to thee! E'en tho' it be a cross

2. Though like the wan - der - er, The sun gone down, Dark - ness be ov - er me,

3. Or if on joy - ful wing, Cleaving the sky, Sun, moon and stars forgot,

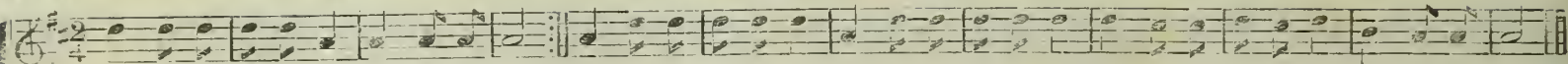


That rais - eth me; Still all my song shall be, Near - er, my God, to thee, Near - er, my God, to thee. Near - er to thee!

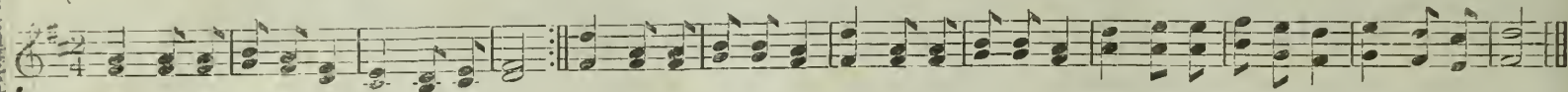
My rest a stone; Yet in my dreams I'd be Near - er, my God, to thee, Near - er, my God, to thee, Near - er to thee!

Up - ward I fly; Still all my song shall be,—Near - er, my God, to thee, Near - er, my God, to thee, Near - er to thee!

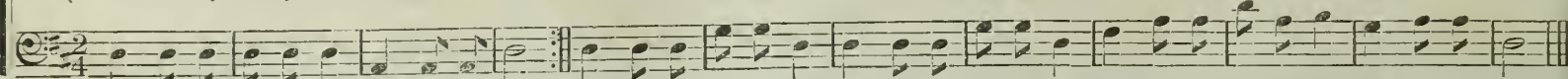




1. { I'm but a stranger here: Heaven is my home; }  
 Earth is a desert drear: Heaven is my home; } Dangers and sorrows stand Round me on ev-ery hand, Heaven is my Fatherland, Heaven is my home.



2. { What though the tempest's rage, Heaven is my home; }  
 Short is my pilgrimage: Heaven is my home; } And time's wild, wintry blast Soon will be ov-er past, I shall reach home at last—Heaven is my home.  
 3. { Therefore I murmur not: Heaven is my home; }  
 Whate'er my earthly lot, Heaven is my home; } And I shall sure-ly stand There at my Lord's right hand: Heaven is my Fatherland—Heaven is my home.



## ARNO. 6s &amp; 4s. (64,64.)

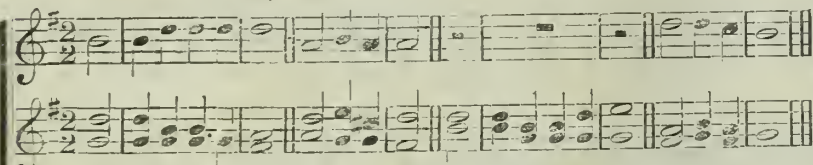
"To-day the Saviour calls."

SPIRITUAL SONGS.

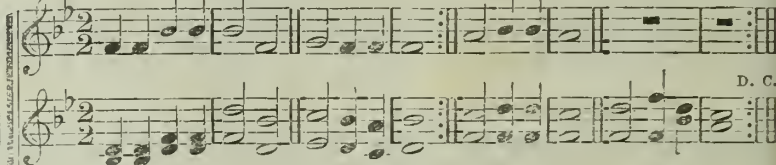
## AVA. 6s &amp; 4s. (64,64,44,64.)

"Child of sin and sorrow."

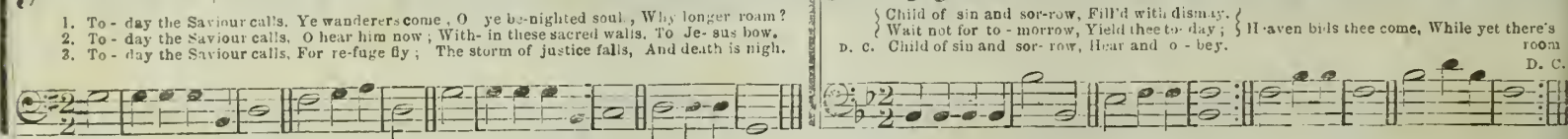
HASTINGS. D. C.



1. To-day the Saviour calls. Ye wanderers come, O ye benighted soul, Why longer roam?  
 2. To-day the Saviour calls. O hear him now; With-in these sacred walls. To Je-sus bow.  
 3. To-day the Saviour calls. For re-fuge fly; The storm of justice falls, And death is nigh.

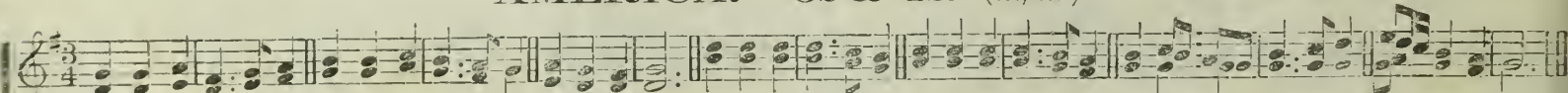


- { Child of sin and sor-row, Fill'd with dismay;  
 Wait not for to-morrow, Yield thee to-day; } H-aven bids thee come, While yet there's room  
 D. C. Child of sin and sor-row, Hear and o-bey. D. C.



## AMERICA. 6s &amp; 4s. (664,6664.)

NATIONAL HYMN. Words by S. F. SMITH.



1. My country, 'tis of thee, Sweet land of lib-er-ty, Of thee I sing; Land where my fathers died; Land of the pilgrim's pride; From every mountain side Let freedom ring.  
 2. My native country—thee, Land of the noble free, Thy name I love: I love thy rocks and rills, Thy woods and templed hills; My heart with rapture thrills, Like that above.



# IN THE HOUR. 6s & 5s. (65,65,65,65.)\*

In the hour of tri - al, Jesus, pray for me, Lest by base de-ni - al, I depart from thee: When thou seest me waver, With a look recall,

\*Adapted also to the hymn, "Why that look of sadness?"

## PARTING. 6s & 5s. (65,65,66,65.)\*

W. B. B. From PILGRIM'S SONGS.

Nor for fear nor fa - vor, Suf-fer me to fall!

1 Farewell be - lov-ed friends, Time passes swift - ly. When moments are improved,  
2 What tho' life's woes we feel, And sore temp-ta - tions, still let us no - bly fill  
3 Then, O, what joys shall crown That happy meet - ing. We'll bow be-fore the throne

\*Adapted also to the words "When shall we meet again?"

Time pass-es sweet-ly; In Je - sus we are safe, When our few years are done, Be - fore the shi-ni-ng throne, We'll meet in glo - ry.  
Our pro-per sta-tions; Sol-diers of Christ, hold fast, The war will soon be past, When vic-t'ry comes at last, We'll meet in glo - ry.  
Each oth - er greet-ing; Re-freshed a - gain we start, Tho' for a while we part, Yet al-ways fond in heart, We'll meet in glo - ry.

## LANMAN. 6s. Double.\*

1 My Je - sus, as thou wilt! Oh, may thy will be mine; } D. C.  
( In - to thy hand of love I would my all re - sign; } Thro' sor-row or thro' joy, Con - duct me as thine own.  
D. C. And help me still to say, My Lord, thy will be done.

\*Adapted also to the hymn "Fling to the heedless winds." &c.

For 6s, four lines, omit the repeat, and repeat the last two lines of each stanza to the D. C.



1 Hark! hark! a shout of joy! the world, the world is calling! In east and west, in north and south, See Satan's kingdom falling! Wake, wake the church of God, And dissipate thy

2 Trust, trust the faithful God! His promise is unfailing; The pray'r of faith can pierce the skies, Its breath is all prevailing; Look, look! the fields are white, And stay thy hand

## MUSCATINE. 6s, 8s &amp; 4s. (6684, 6684.) From THE JUBILEE.

slumbers! shake off thy deadly a - pa - thy, And marshall all thy numbers.

long - er; Tho' Satan's mighty legions fight, The arm of God is stronger.

1 { Proclaim the lofty praise of Him who once was slain,  
But now is risen thro' endless days To [OMIT.....] live and reign; }  
D. C. Enthroned above the farthest sky, Our [OMIT.....] Sa - viour God.

2 { The Son of God adore; ye ransom'd spread His fame;  
With joy and gladness evermore Laud [OMIT.....] His great name; }  
D. C. And every creature join to bless Th'in - [OMIT.....] car - nate Word.

## EASTON. 6s &amp; 5s. Peculiar. (65, 65, 66, 65.)

He lives and reigns on high, Who bought us with His blood,

Let ev - ry tongue confess That Je - sus Christ is Lord,

Through thy protecting care. Kept till the dawning, } O, thou great One in Three, }  
Taught to draw near in pray'r. Heed we the warning; } Glad - ly our souls would be }

D. C. Ev - er - more prais - ing thee, God of the morn - ing.

# MORN OF ZION'S GLORY. 6s, 8s & 3s. (66,86,68,33,66.)

259

From PILGRIM'S SONGS.

1. Morn of Zi-on's glo - ry, Brightly thou art break - ing, Ho - ly joy thy light a - wak-ing; Morn of Zi-on's glo - ry.

2. Morn of Zi-on's glo - ry— Ev - ery hu-man dwell - ing With thy notes of joy is swell-ing; Morn of Zi-on's glo - ry.

Ancient saints foretold thee, Se-raph an-gels glad behold thee Far and wide, See them glide, Streams of rich sal-va-tion Flow to ev - ry na - tion.

Dis-tant hills are ring - ing, Echoed voices sweet are singing Haste thee on Like the sun. Paths of splendor trac - ing, Heathen midnight chas - ing.

## COME AWAY. 6s & 9s. (669,669.)

W. B. B.

1. Come away to the skies, My be-loved! a rise, And rejoice in the day thou wert born; On this festival day, Come exulting away, And, with singing to Zion re-turn

2. We have laid up our love, With our treasure, above, Though our bodies continue below; The redeemed of the Lord—We remember his word, And, with singing, to paradise go.

NOTE  
this tune

The lyrics "Rejoice in the Lord," "Come, let us ascend," "How happy are they," "Be-lead how the Lord," and others of similar construction may with a very little adaptation be sung to



1 There's rest in the grave, Life's toils are all past, Night cometh at last: How calmly I rest In the sleep of the blest, Nor hear life's storm rave O'er my green, grassy grave

2 No rest in the grave, Heaven's dawn purples fast, Morn's splendors are cast Like shafts thro' the gloom Of the dark, silent tomb; Heaven's fair bowers wave, No rest in the grave

## ELHANAN. 9s.

From the depths I have sent up my cries, Hear the voice of my calling. O Lord! Should offenses be marked by thine eyes, Who is he shall abide the reward?

## NEW YEAR. 5s &amp; 12s or 10s &amp; 11s. \*

1 Come, let us a-new Our journey pursue, Roll round with the year, And never stand still till the Master appear, And never stand still till the Master appear

2 His adorable will let us gladly fulfil. And our talents improve By the patience of hope, and the labor of love, By the patience of hope and the labor of love.

Adapted also to the hymn: "All praise the Lord, who rules," etc.

The Lord is our Shepherd, our Guardian and Guide; What-ever we want, He will kindly provide; To sheep of His pasture His

## CAPTIVITY. 11s. W. B. B.

mer-cies a-bound, His care and protection his flock will surround.

lime of the an-gels a-bove; They dwell with delight on the sound of his name, And gaze on his glories with wonder and love.

san-nas un-ceasing a-rise; O give him the glory and praise that are meet, And join the full chorus that gladdens the skies.

1. Come saints let us join in the praise of the Lamb, The theme most sub

2. Come, saints, and adore him; come, bow at his feet, Let grateful ho-



*Allegro*

1 Be joy - ful in God, all ye lands of the earth ; Oh, serve him with gladness and fear ; Ex - ult in his pres - ence with mu - sic and mirth,

2 Oh ! en - ter his gates with thanksgiving and song. Your vows in his tem - ple proclaim ; His praise in me - lo - dious ac - cord - ance pro - long,

With love and de - vo - tion draw near. Je - ho - vah is God, and Je - ho - vah a - lone, Cre - a - tor and Ru - ler o'er all,....

And bless his a - dor - a - ble name. For good is the Lord, in - ex - press - i - bly good, And we are the work of his hand ; ..

And we are his peo - ple, his scep - tre we own, His sheep, and we fol - low his call ; we fol - low his call, we fol - low his call.

His mer - cy and truth from e - ter - ni - ty stood, And shall to e - ter - ni - ty stand, to eter - ni - ty stand, to eter - ni - ty stand.

1. I would not live alway, I ask not to stay, Where storm after storm rises dark o'er the way; The few lurid mornings that dawn on us here, Are enough for life's woes, Fail enough [for its cheer].

2. I would not live alway, no—welcome the tomb; Since Jesus hath lain there, I dread not its gloom; There, sweet be my rest, till he bid me arise, To hail him in triumph descending [the skies]

## THE GRAVE.\* 11s &amp; 6s. (11, 11, 11, 6.)

FLEMMING.

Soft and gentle.

1. Tranquil and peaceful is the path to Heaven, Where now so many, fresh from earth's ripe vintage, So many happy, high and blessed spirits Wait to receive us.

2. There, life is blissful! shall the spirit tremble? Bright, heavenly angels wait to lead us yonder; There dwell the spirits purified by suffering. Blessing and blessed.

\* Adapted also to the hymns: "Why should vain mortals," and "What solemn signal's that," etc.

## HAIL TO THE BRIGHTNESS. 11s &amp; 10s or 11s, Peculiar.\* W. B. E.

Allegro. With Animation.

1. Hail to the brightness of Zion's glad morning; Joy to the lands that in darkness have lain; Hushed be the accents of sorrow and mourning; Zion in triumph begins her mild [reign].

2. Hail to the brightness of Zion's glad morning; Long by the prophets of Israel foretold; Hail to the millions from bondage returning; Gentiles and Jews the blest vision behold

\* Adapted to the hymn "Daughter o. Zion awake from thy sadness!" by using the small notes.



"Brightest and best of the sons."

FINE.

1 { Brightest and best of the sons of the morning, Dawn on our darkness, and lend us thine aid; } 2 Cold, on his cradle, the dew-drops are shining, Low lies his head with  
 { Star of the east, the horizon adorning, Guide where the infant Redeemer is laid. (the beasts of the stall; }

r.c. Angels adore him, in slumber reclining, Maker and Monarch, and Saviour, of all.

\* Adapted also to the hymn: "Hail to the brightness."

## COME, YE DISCONSOLATE. 11s &amp; 10s.

S. WEBBE.

Solo, Duet, or Trio.

1st time Duet, 2d time Chorus.

1 Come, ye disconsolate, where'er ye languish; Come, at the mercy-seat fervently kneel; Here bring your wounded hearts, here tell your anguish; Earth has no sorrow  
 [that heaven can not heal]

2 Joy of the desolate, light of the straying, Hope of the penitent, fade-less and pure Here speaks the Comforter, tenderly saying, Earth has no sorrow that heaven can  
 [not cure.]

Moderato.

## CORNIN. "The Lord is great." 12s &amp; 8s. Peculiar.

1 The Lord is great; ye hosts of heaven, adore him, And ye who tread this earthly ball. In holy songs rejoice aloud before him: And shout his praise who made you all

# HYMN. "When the harvest is past." 12s & 8s. Double. 295

Andante piano.

P. F. R. KNIGHT.

1. { When the harvest is past and the summer is gone, And sermons and prayers shall be o'er; } When the rich gales of mercy no longer shall blow, The gospel no message de-  
 { When the beams cease to break of the blest Sabbath morn, And Jesus invites thee no more; } [e are,—

## THE HARVEST IS PASSING. 12s & 11s, or 11s. W. B. B.

1. { Hark, sin - ner, while God from on high doth en - treat thee, And  
 { Give ear to his voice, lest in judg - ment he meet thee, [Om17

Sinner, how canst thou bear the deep wailings of woe, How suffer the night of despair?

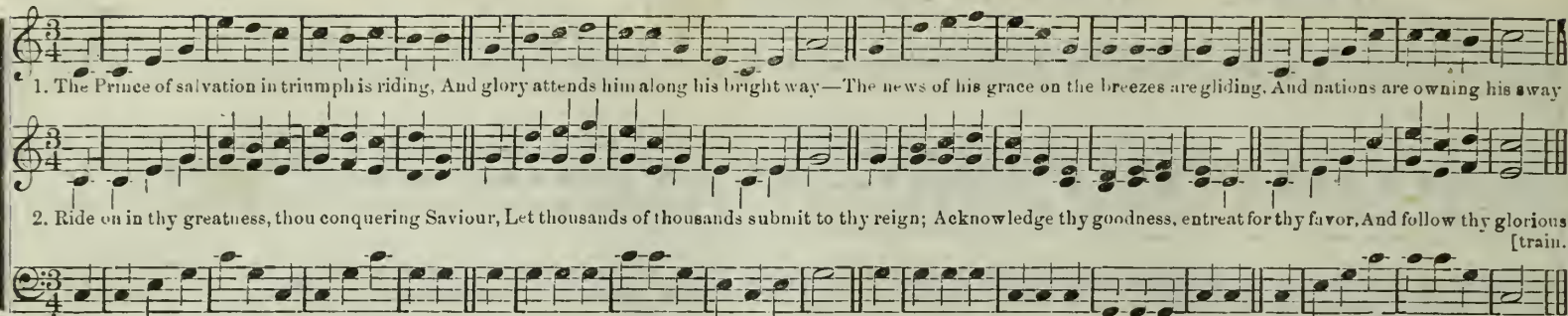
2. { How oft of thy dan - ger and guilt he hath told thee, How  
 { Haste, haste while he waits in his arms to en - fold thee; [Om17

warn - ings with ac - cents of mer - cy doth blend; }  
 ..... } "The har - vest is passing, the summer will end.

oft still the mes - sage of mer - cy doth send! }  
 ..... ] } "The har - vest is passing, the summer will end.

3. Despised, rejected, at length he may leave thee:  
 What anguish and horror thy bosom will rend!  
 Then haste thee, O sinner, while he will receive thee;  
 "The harvest is passing, the summer will end."
4. Ere long, and Jehovah will come in his power;  
 Our God will arise, with his foes to contend;  
 Haste, haste thee, O sinner; prepare for that hour;  
 "The harvest is passing, the summer will end."
5. The Saviour will call thee in judgment before him;  
 O, bow to his sceptre, and make him thy friend.  
 Now yield him thy heart, and make haste to adore him  
 Thy harvest is passing, thy summer will end."





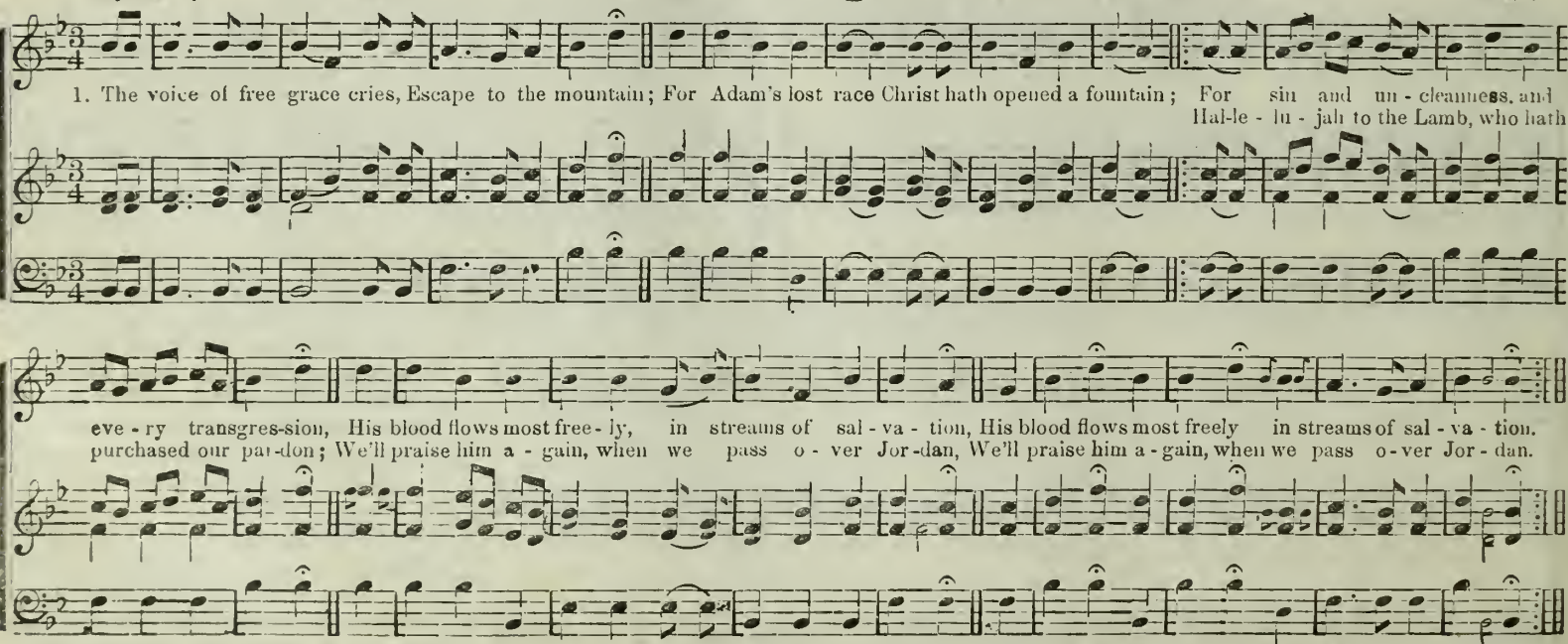
1. The Prince of salvation in triumph is riding, And glory attends him along his bright way—The news of his grace on the breezes are gliding, And nations are owning his way

2. Ride on in thy greatness, thou conquering Saviour, Let thousands of thousands submit to thy reign; Acknowledge thy goodness, entreat for thy favor, And follow thy glorious train.

Expressive.

## HYMN. "The voice of free grace." 12s or 12s &amp; 11s.

Dr. CLARKE.



1. The voice of free grace cries, Escape to the mountain; For Adam's lost race Christ hath opened a fountain; For sin and un-cleanness, and Hal-le-lu-jah to the Lamb, who hath

every transgres-sion, His blood flows most free-ly, in streams of sal-va-tion, His blood flows most freely in streams of sal-va-tion. purchased our par-don; We'll praise him a-gain, when we pass o-ver Jor-dan, We'll praise him a-gain, when we pass o-ver Jor-dan.

\* By management as to slurs, divisions of notes, &amp;c. Adapted also to the hymn "Thou art gone to the grave."—"When through the torn sail," &amp;c.

The whole mul-ti-tude of the dis-ci-ples be -

RECITANDO.

And when he was come nigh, even to the de-scent of the Mount of Olives, The whole mul-ti-tude of the dis-ci-ples be -

FULL CHORUS.

gan to rejoice, And to praise God with a loud voice, And to praise God with a loud voice, For all the mighty works that they had seen, Saying,

*f*

gan to rejoice, And to praise God with a loud voice, And to praise God with a loud voice, For all the mighty works that they had seen, Saying,



The first system of the musical score for 'The Bird Song' is written on a single staff with a treble clef. The time signature is 6/8. The melody begins with a quarter note G4, followed by an eighth note A4, a quarter note B4, and an eighth note A4. This is followed by a quarter note G4, an eighth note F#4, a quarter note E4, and an eighth note D4. The next measure contains a quarter note C4, an eighth note B3, a quarter note A3, and an eighth note G3. The fourth measure is a half note G3. The fifth measure is a half note F#3. The sixth measure is a half note E3. The seventh measure is a half note D3. The eighth measure is a half note C3. The ninth measure is a half note B2. The tenth measure is a half note A2. The eleventh measure is a half note G2. The twelfth measure is a half note F#2. The thirteenth measure is a half note E2. The fourteenth measure is a half note D2. The fifteenth measure is a half note C2. The sixteenth measure is a half note B1. The seventeenth measure is a half note A1. The eighteenth measure is a half note G1. The nineteenth measure is a half note F#1. The twentieth measure is a half note E1. The twenty-first measure is a half note D1. The twenty-second measure is a half note C1. The twenty-third measure is a half note B0. The twenty-fourth measure is a half note A0. The twenty-fifth measure is a half note G0. The twenty-sixth measure is a half note F#0. The twenty-seventh measure is a half note E0. The twenty-eighth measure is a half note D0. The twenty-ninth measure is a half note C0. The thirtieth measure is a half note B-1. The thirty-first measure is a half note A-1. The thirty-second measure is a half note G-1. The thirty-third measure is a half note F#-1. The thirty-fourth measure is a half note E-1. The thirty-fifth measure is a half note D-1. The thirty-sixth measure is a half note C-1. The thirty-seventh measure is a half note B-2. The thirty-eighth measure is a half note A-2. The thirty-ninth measure is a half note G-2. The fortieth measure is a half note F#-2. The forty-first measure is a half note E-2. The forty-second measure is a half note D-2. The forty-third measure is a half note C-2. The forty-fourth measure is a half note B-1. The forty-fifth measure is a half note A-1. The forty-sixth measure is a half note G-1. The forty-seventh measure is a half note F#-1. The forty-eighth measure is a half note E-1. The forty-ninth measure is a half note D-1. The fiftieth measure is a half note C-1. The fifty-first measure is a half note B-2. The fifty-second measure is a half note A-2. The fifty-third measure is a half note G-2. The fifty-fourth measure is a half note F#-2. The fifty-fifth measure is a half note E-2. The fifty-sixth measure is a half note D-2. The fifty-seventh measure is a half note C-2. The fifty-eighth measure is a half note B-1. The fifty-ninth measure is a half note A-1. The sixtieth measure is a half note G-1. The sixty-first measure is a half note F#-1. The sixty-second measure is a half note E-1. The sixty-third measure is a half note D-1. The sixty-fourth measure is a half note C-1. The sixty-fifth measure is a half note B-2. The sixty-sixth measure is a half note A-2. The sixty-seventh measure is a half note G-2. The sixty-eighth measure is a half note F#-2. The sixty-ninth measure is a half note E-2. The seventieth measure is a half note D-2. The seventy-first measure is a half note C-2. The seventy-second measure is a half note B-1. The seventy-third measure is a half note A-1. The seventy-fourth measure is a half note G-1. The seventy-fifth measure is a half note F#-1. The seventy-sixth measure is a half note E-1. The seventy-seventh measure is a half note D-1. The seventy-eighth measure is a half note C-1. The seventy-ninth measure is a half note B-2. The eightieth measure is a half note A-2. The eighty-first measure is a half note G-2. The eighty-second measure is a half note F#-2. The eighty-third measure is a half note E-2. The eighty-fourth measure is a half note D-2. The eighty-fifth measure is a half note C-2. The eighty-sixth measure is a half note B-1. The eighty-seventh measure is a half note A-1. The eighty-eighth measure is a half note G-1. The eighty-ninth measure is a half note F#-1. The ninetieth measure is a half note E-1. The hundredth measure is a half note D-1. The hundred and first measure is a half note C-1. The hundred and second measure is a half note B-2. The hundred and third measure is a half note A-2. The hundred and fourth measure is a half note G-2. The hundred and fifth measure is a half note F#-2. The hundred and sixth measure is a half note E-2. The hundred and seventh measure is a half note D-2. The hundred and eighth measure is a half note C-2. The hundred and ninth measure is a half note B-1. The hundred and tenth measure is a half note A-1. The hundred and eleventh measure is a half note G-1. The hundred and twelfth measure is a half note F#-1. The hundred and thirteenth measure is a half note E-1. The hundred and fourteenth measure is a half note D-1. The hundred and fifteenth measure is a half note C-1. The hundred and sixteenth measure is a half note B-2. The hundred and seventeenth measure is a half note A-2. The hundred and eighteenth measure is a half note G-2. The hundred and nineteenth measure is a half note F#-2. The hundred and twentieth measure is a half note E-2. The hundred and twenty-first measure is a half note D-2. The hundred and twenty-second measure is a half note C-2. The hundred and twenty-third measure is a half note B-1. The hundred and twenty-fourth measure is a half note A-1. The hundred and twenty-fifth measure is a half note G-1. The hundred and twenty-sixth measure is a half note F#-1. The hundred and twenty-seventh measure is a half note E-1. The hundred and twenty-eighth measure is a half note D-1. The hundred and twenty-ninth measure is a half note C-1. The hundred and thirtieth measure is a half note B-2. The hundred and thirty-first measure is a half note A-2. The hundred and thirty-second measure is a half note G-2. The hundred and thirty-third measure is a half note F#-2. The hundred and thirty-fourth measure is a half note E-2. The hundred and thirty-fifth measure is a half note D-2. The hundred and thirty-sixth measure is a half note C-2. The hundred and thirty-seventh measure is a half note B-1. The hundred and thirty-eighth measure is a half note A-1. The hundred and thirty-ninth measure is a half note G-1. The hundred and fortieth measure is a half note F#-1. The hundred and forty-first measure is a half note E-1. The hundred and forty-second measure is a half note D-1. The hundred and forty-third measure is a half note C-1. The hundred and forty-fourth measure is a half note B-2. The hundred and forty-fifth measure is a half note A-2. The hundred and forty-sixth measure is a half note G-2. The hundred and forty-seventh measure is a half note F#-2. The hundred and forty-eighth measure is a half note E-2. The hundred and forty-ninth measure is a half note D-2. The hundred and fiftieth measure is a half note C-2. The hundred and fifty-first measure is a half note B-1. The hundred and fifty-second measure is a half note A-1. The hundred and fifty-third measure is a half note G-1. The hundred and fifty-fourth measure is a half note F#-1. The hundred and fifty-fifth measure is a half note E-1. The hundred and fifty-sixth measure is a half note D-1. The hundred and fifty-seventh measure is a half note C-1. The hundred and fifty-eighth measure is a half note B-2. The hundred and fifty-ninth measure is a half note A-2. The hundred and sixtieth measure is a half note G-2. The hundred and sixty-first measure is a half note F#-2. The hundred and sixty-second measure is a half note E-2. The hundred and sixty-third measure is a half note D-2. The hundred and sixty-fourth measure is a half note C-2. The hundred and sixty-fifth measure is a half note B-1. The hundred and sixty-sixth measure is a half note A-1. The hundred and sixty-seventh measure is a half note G-1. The hundred and sixty-eighth measure is a half note F#-1. The hundred and sixty-ninth measure is a half note E-1. The hundred and seventieth measure is a half note D-1. The hundred and seventy-first measure is a half note C-1. The hundred and seventy-second measure is a half note B-2. The hundred and seventy-third measure is a half note A-2. The hundred and seventy-fourth measure is a half note G-2. The hundred and seventy-fifth measure is a half note F#-2. The hundred and seventy-sixth measure is a half note E-2. The hundred and seventy-seventh measure is a half note D-2. The hundred and seventy-eighth measure is a half note C-2. The hundred and seventy-ninth measure is a half note B-1. The hundred and eightieth measure is a half note A-1. The hundred and eighty-first measure is a half note G-1. The hundred and eighty-second measure is a half note F#-1. The hundred and eighty-third measure is a half note E-1. The hundred and eighty-fourth measure is a half note D-1. The hundred and eighty-fifth measure is a half note C-1. The hundred and eighty-sixth measure is a half note B-2. The hundred and eighty-seventh measure is a half note A-2. The hundred and eighty-eighth measure is a half note G-2. The hundred and eighty-ninth measure is a half note F#-2. The hundred and ninetieth measure is a half note E-2. The hundred and ninety-first measure is a half note D-2. The hundred and ninety-second measure is a half note C-2. The hundred and ninety-third measure is a half note B-1. The hundred and ninety-fourth measure is a half note A-1. The hundred and ninety-fifth measure is a half note G-1. The hundred and ninety-sixth measure is a half note F#-1. The hundred and ninety-seventh measure is a half note E-1. The hundred and ninety-eighth measure is a half note D-1. The hundred and ninety-ninth measure is a half note C-1. The final measure is a half note B-2.

"Bless-ed be the King that com-eth in the name of the Lord. Peace on earth and glo-ry in the high-est.

The first system of the musical score is written on a single staff with a treble clef. The time signature is 6/8. The key signature has one sharp (F#). The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The system ends with a repeat sign.

The first system of the musical score for 'The Bird Song' is written on a single staff with a treble clef. The time signature is 6/8. The key signature has one flat (B-flat). The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The system ends with a repeat sign.

"Bless-ed be the King that com-eth in the name of the Lord. Peace on earth and glo-ry in the high-est.

Peace on earth

Bless - ed,      bless-ed be the King..... who cometh in the name of the Lord,      Blessed be the

Bless-ed be the King..... Bless-ed be the King,

Bless-ed be the King,      bless-ed be the King.      Bless-ed be the King, who cometh in the name of the Lord,      Blessed be the

The first system of musical notation for 'The Bird Song' is written on a single five-line staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of several measures, including a half note, a quarter note, and various eighth and sixteenth notes, some with beams. There are also rests and a final measure with a half note. The notation is clear and legible.

Blessed be the King, bless - ed, blessed be the King, the King,

§ A little faster.

END

King, who cometh in the name of the Lord. Glo - ry, Glo-ry, glo-ry in the high-est, Peace in heav'n, and glo-ry in the high-est.

King, who cometh in the name of the Lord. Glo - ry, Glo-ry, glo-ry in the high-est, Peace in heav'n, and glo-ry in the high-est.

Glo-ry, glo-ry, glo-ry,

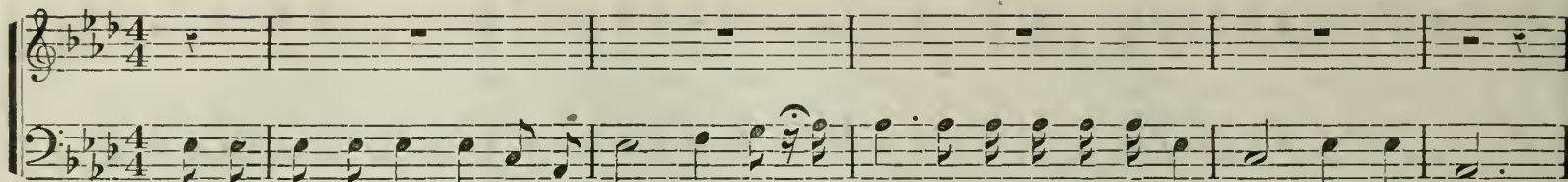
ALTO SOLO. *Original movement*

Bless-ed be the king - dom of our fath-er Da - vid, that com - eth, that com-eth in the name of the Lord,

*Al Seg. End with Cho. "Glory in the highest."*

Ho-san - na, ho-san - na, ho-san - na in the high - est, Ho-san - na, ho-san - na in the high - est.





And I heard a great voice out of heaven, say - ing, Be - hold! the tab - er - na - cle of God is with men;

**TENOR**

And he will dwell with them, And they shall be his peo - ple, And God him - self shall be with them,

**ALTO.**

And he will dwell with them, And they shall be his peo - ple, And God him - self shall be with them,

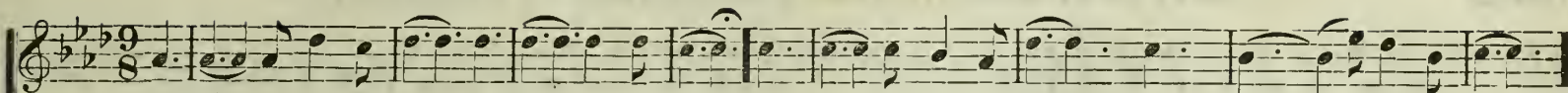
**BASE.**

And he will dwell with them, And they shall be his peo - ple, And God him - self shall be with them,

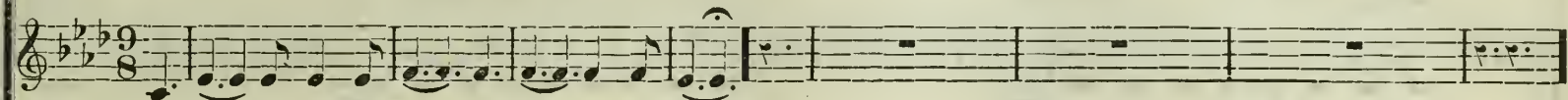
And be their God, And God him - self shall be with them, And be their God.

And be their God, And God him - self shall be with them, And be their God.

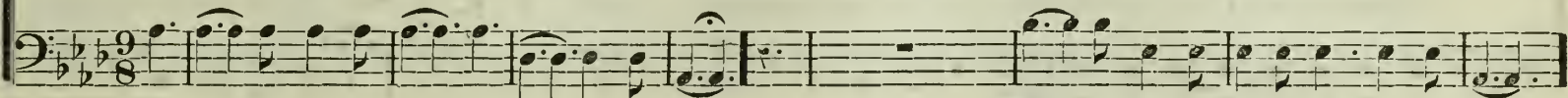
And be their God, And God him - self shall be with them, And be their God.



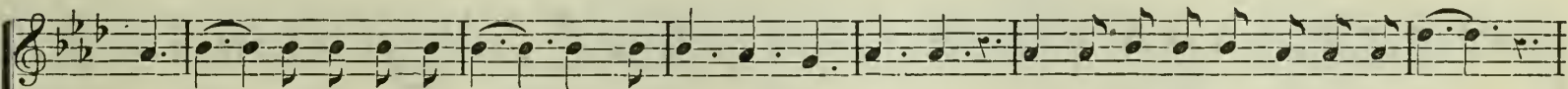
And God shall wipe a - way all tears from their eyes And God shall wipe a - way all tears.... from their eyes.



And God shall wipe a - way all tears from their eyes. And God shall wipe a - way all tears.... from their eyes.



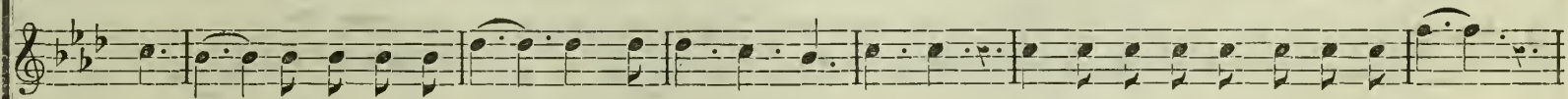
God shall wipe a - way all tears from their eyes.



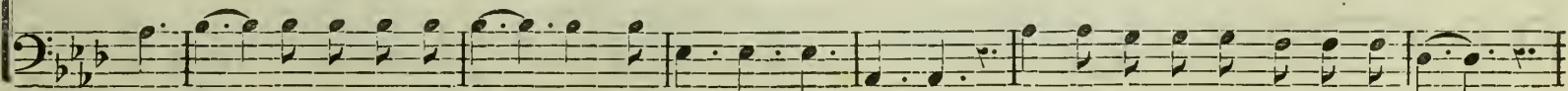
And there shall be no more death, nei - ther sor - row nor cry - ing, Nei - ther shall there be a - ny more pain;



And there shall be no more death, nei - ther sor - row nor cry - ing, Nei - ther shall there be a - ny more pain:



And there shall be no more death, nei - ther sor - row nor cry - ing, Nei - ther shall there be a - ny more pain;





Neither shall there be a - ny more death, For the former things have passed away, For the

Neither shall there be a - ny more death, For the former things have passed away, For the

Neither shall there be a - ny more death For the former things have passed a - - way, For the former things have

for - mer things have passed away, And God shall wipe a - way all tears from their

former things have passed a - way, And God shall wipe a - way all tears.... from their

passed a - - way. And God shall wipe a - way all tears from their eyes, And

And God shall wipe a - way all tears.... from their

eyes, And there shall be no more death, no more death, nei-ther sor-row nor cry-ing,

eyes, And there shall be no more death, no more death, Nei-ther sor-row nor cry-ing,

there shall be no more death, There shall be no more death.

eyes, And there shall be no more death no more death, Nei-ther sor-row nor cry-ing.

a - ny more pain, Nei-ther shall there be a - ny more pain,

Nei-ther shall there be a - ny more pain,..... Neither shall there be a - ny more pain,

Neither shall there be a - ny more pain,

a - ny more pain, Neither shall there be a - ny more pain, For the former things have passed a -



*Ritard.*

The for-mer things have passed a - way, The former things have passed a - way, have passed a - way.....

The for-mer things have passed a - way, The former things have passed away, have passed a - way.....

way,..... have passed away, The former things have passed a - way, The former things have passed away

## CORINTH. 7s.

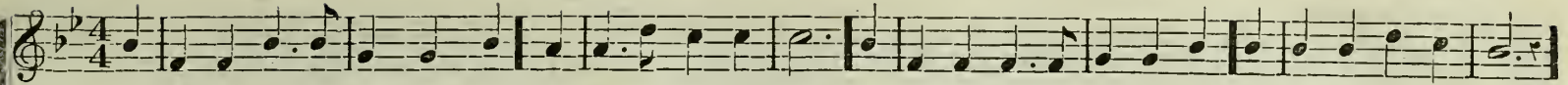
W. IRVING HARTSHORNE.

1 Lord! we come be - fore thee now; At thy feet we humbly bow; Oh! do not our suit disdain; Shall we seek thee, Lord! in vain?

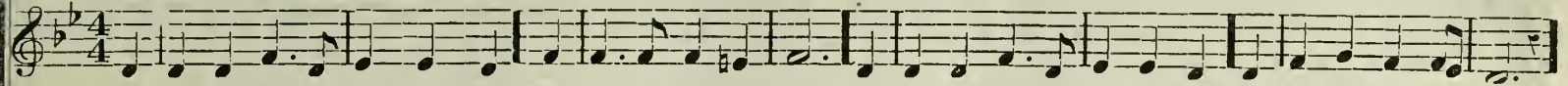
2 Lord! on thee our souls de - pend, In com - pas-sion, now descend; Fill our hearts with thy rich grace, Tune our lips to sing thy praise.

# GOING HOME.

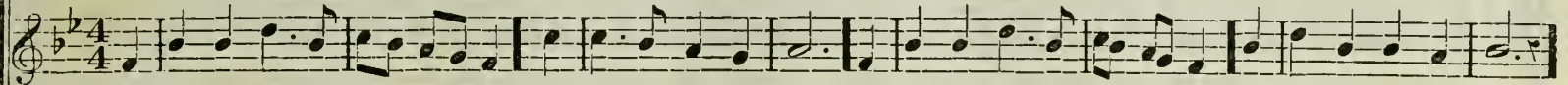
S. J. GOODENOUGH. From PILGRIM SONGS, By permission.



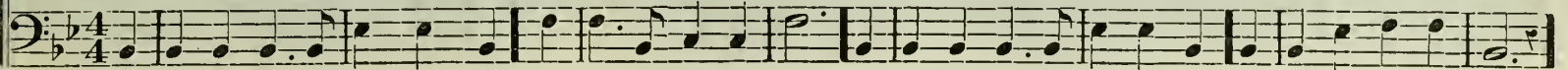
1 Let worldly minds the world pur-sue: It has no charms for me: Once I admired its tri-fles too, But grace hath set me free.  
2 Its pleasures can no long-er please, Nor hap-pi-ness af-ford; Far from my heart be joys like these, Now I have seen the Lord.



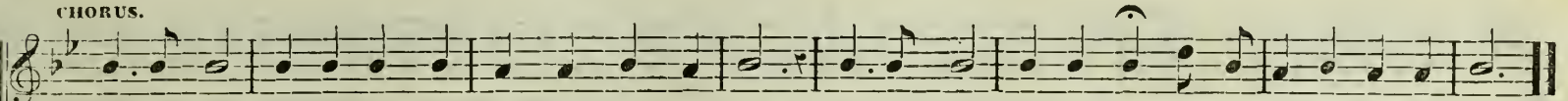
3 As by the light of open-ing day The stars are all concealed, So earth-ly pleasures fade a-way When Je-sus is re-vealed.



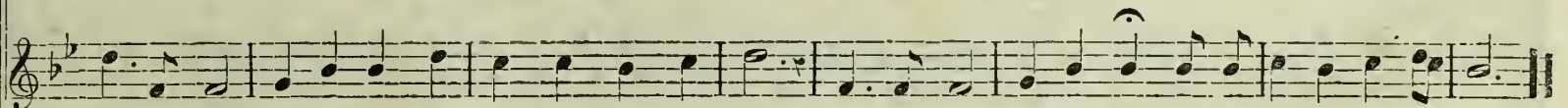
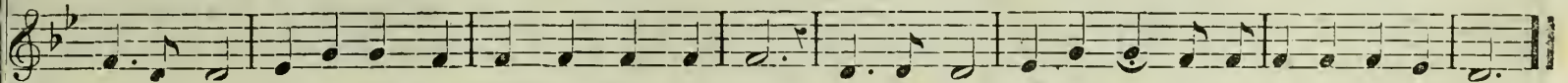
4 Creatures no more di-vide my choice; I bid them all de-part: His name, his love, his gracious voice Have fixed my ro-v-ing heart.



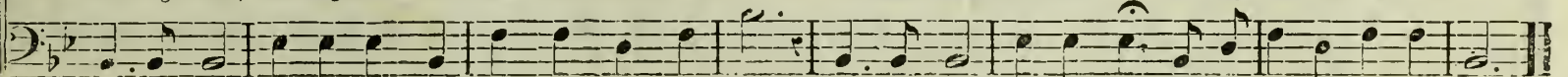
## CHORUS.



Go-ing home, Go-ing home to dwell where Je-sus is, Go-ing home, Go-ing home, go-ing home to die no more.



Go-ing home, Go-ing home to dwell where Je-sus is, Go-ing home, Go-ing home, go-ing home to die no more





*Spirited—Vigorous.*

Be - ful, be joy - ful, be joy - ful in God! Trust in Him at all times; Be joy - ful. be joy - ful, be joy - ful in God!

Trust in Him at all times. He can bring good out of e - vil, He can bring light out of dark-ness: The Lord reign-eth, the

Lord reign - eth, therefore will I re - joice, The Lord reigneth, the Lord reign-eth, therefore will I re - joice,

And praise his

And praise his name for ever more, And praise his name for ev - - er -

And praise his name, And praise his name for ev - er - more, And praise his name, and praise his name for ev - er, ev - er -

joice, And praise his name.....for ev - er - more, And praise his name his name..... for ev - - - er

name, ..... And praise his name for ev - er. ev - - er-more, And praise his name, and praise his name for ev - - er



more, for ev - er - more, for ev - - - er-more, for ev - er - more.

more, And praise his name for ev - er - more, for ev - - er - more, for ev - er - more.....

more, And praise his name ..... for ev - er - more, for ev - - er - more, for ev - er - more

more, And praise his name for ev - er more, for ev - er, ev - er-more, for ev - er - more.....

### CHANT. Ministering Angels.

1 Angels of light! spread your bright wings, and keep | Near me at | morn; || Nor in the starry eve, nor midnight deep, | Leave me for - | torn.

2 From all dark spirits of unholy power... | Guard my weak | heart. || Circle around me in each perilous hour,.. | And take my | part.

3 From all foreboding thoughts and dangerous fears |  
Keep me secure ; ||  
Teach me to hope, and through the bitterest tears |  
Still to endure.

4 If, lonely in the road so fair and wide, |  
My feet should stray, ||  
Then, through a rougher, safer pathway, guide |  
Me day by day.

5 Should my heart faint at its unequal strife, |  
Oh! still be near ;||  
Shadow the perilous sweetness of this life |  
With holy fear.

6 Then leave me not alone in this bleak world, |  
Where'er I roam ;||  
And, at the end, with your bright wings unfurled, |  
Oh! take me home

# "SAFELY THRO' ANOTHER WEEK."

\*309

1 { Safe - ly, thro' an - oth - er week, God has led us on our way, }  
 { Let us now a blessing seek, Waiting in his courts to day; } Day of all the week the

2 { While we seek supplies of grace, Thro' the dear Redeem - er's name, }  
 { Show thy re - con - cil - ed face, Take a - way our sin and shame; } Day of all the  
 From our word - ly

best, Em - blem of e - ter - - nal rest, Emblem of e - ter - nal rest. *Ritard.*

week the best, Em - blem of e - ter - nal rest, Emblem of e - ter - - - - - nal rest.....  
 cares set free, May we rest this day in thee, May we rest this day in thee.....



The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics are written below the staves.

Bless the Lord, Bless the Lord, O my soul, And all that is with - in me, bless his ho - ly name.

Bless the Lord, Bless the Lord, O my soul, And all that is with - in me, bless his ho - ly name.

Bless the Lord, Bless the Lord, O my soul, And all that is with - in me, bless his ho - ly name.

Bless the Lord, Bless the Lord,

The second system of the musical score consists of four staves, continuing the melody and bass line from the first system. The lyrics are written below the staves.

Bless the Lord, Bless the Lord, O my soul, and for - get not all his ben - e - fits, and for - get not all his

Bless the Lord, Bless the Lord, O my soul, and for - get not all his ben - e - fits, and for - get not all his

Bless the Lord, Bless the Lord, O my soul, and for - get not all his ben - e - fits, and for - get not all his

Bless the Lord, Bless the Lord, O my soul, and for - get not all his ben - e - fits, and for - get not all his

ben - e - fits Who for - giv - eth all thine in - i - qui - ties, Who heal - eth all thy dis - eas - es, Who crowneth thee with lov - ing

ben - e - fits. Who for - giv - eth all thine in - i - qui - ties, Who heal - eth all thy dis - eas - es, Who crowneth thee with lov - ing

This system consists of four staves of music. The first three staves are in treble clef with a key signature of one sharp (F#). The fourth staff is in bass clef with a key signature of one sharp (F#). The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes.

kind - ness and ten - der mer - cies, Who crown - eth thee with lov - ing kind - ness and ten - der mer - cies. Who re -

kind - ness and ten - der mer - cies, Who crown - eth thee with lov - ing kind - ness and ten - der mer - cies. Who re -

This system also consists of four staves of music, continuing the same musical notation and key signature as the first system. The lyrics continue across the staves, ending with a double bar line and repeat dots at the end of the fourth staff.



- deem-eth thy life from de - struc-tion, Who crowneth thee with loving-kindness, Who crowneth thee with loving-kind-ness and ten - der mer-cies.

## JOYFUL ADORATION. C. M.

1 & 5 Glo - ry to God the Fa - ther be, Glo - ry to God the Son, Glo - ry to God the Ho - ly Ghost, Glory to God a - lone.  
 2 My soul doth mag-ni - fy the Lord, My spir-it doth re - joice In God, my Saviour and my God; I hear his joy - ful voice.

3 I need not go abroad for joy, Who have a feast at home; My sighs are turn-ed in - to songs, The Com-fort-er is come.

4 Down from on high the bless-ed Dove Is come in - to my breast; To witness God's e - ter - nal love; This is my heavenly feast.

# GO TO THY REST IN PEACE.

J. M. PELTON.

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*Rit.*

1 Go to thy rest in peace, And soft be thy re - pose; Thy toils are o'er, thy troubles cease, From earthly cares in sweet release, Thine

2 Go to thy peaceful rest, For thee we need not weep, Since thou art now among the blest, No more by sin and sorrow pressed, But

3 Go to thy rest, and while thy absence we deplore, One tho't our sorrow shall beguile, For soon, with a ee - les - tial smile, We

## HYMN CHANT.

eyelids gently close, Thine eyelids gently close.  
hushed in quiet sleep, Be hushed in quiet sleep.  
meet to part no more, We meet to part no more.

**"THY WILL BE DONE."**  
 "Thy will be|done!" || In devious way  
 The hurrying streams of|life may|run; ||  
 Yet a|ll our grateful hearts shall say,  
 "Thy will be|done!"  
 "Thy will be|done!" || If o'er us shine  
 A gladdening and a|prosperous|sun, ||  
 This prayer will make it more divine—  
 "Thy will be|done!"  
 "Thy will be|done!" || Tho' shrouded o'er  
 Our|path with|gloom, || one comfort—  
 one  
 Is ours:—to breathe, while we adore,  
 "Thy will be|done!"  
 Close by repeating the first two measures, "Thy will be done."



When shall the voice of sing-ing Flow joy-ful-ly a-long, When hill and val-ley ring-ing, With one tri-umph-ant song;

When shall the voice of sing-ing Flow joy-ful-ly a-long, When hill and val-ley ring-ing, With one tri-umph-ant song;

The first system of the musical score is written in 4/4 time with a key signature of one flat (B-flat). It consists of four staves. The first two staves are vocal parts with lyrics. The third staff is a vocal part with lyrics. The fourth staff is a bass line. The lyrics are: "When shall the voice of sing-ing Flow joy-ful-ly a-long, When hill and val-ley ring-ing, With one tri-umph-ant song;".

Proclaim the contest end-ed, And him who once was slain, A-gain to earth de-scend-ed, A-gain to earth de-scend-ed, A-

Proclaim the contest end-ed, And him who once was slain, A-gain to earth de-scend-ed, A-gain to earth de-scend-ed, A-

The second system of the musical score continues the melody in 4/4 time with a key signature of one flat. It consists of four staves. The first two staves are vocal parts with lyrics. The third staff is a vocal part with lyrics. The fourth staff is a bass line. The lyrics are: "Proclaim the contest end-ed, And him who once was slain, A-gain to earth de-scend-ed, A-gain to earth de-scend-ed, A-".

- gain to earth descend - ed, In righteousness to reign. Then

INTERLUDE.

- gain to earth de-scend - ed, In righteousness to reign. Then

from the crag - gy mount - ains, The sa - cred shont shall fly, And sha - dy vales and fount - ains Shall ech - o the re -

from the crag - gy mount - ains, The sa - cred shout shall fly, And sha - dy vales and fount - ains Shall ech - o the re -



ply; Shall send the cho - rns round, All hal - le - lu - jah

*cres.* *mp*

ply; High tower and low - ly dwell - ing Shall send the cho - rus round, All hal - le - lu - jah

swell - ing, All hal - le - lu - jah swell - ing, All hal - le - lu - jah swell - ing, In one e - ter - nal sound.

*cres.* *ff*

swell - ing, All hal - le - lu - jah swell - ing, All hal - le - lu - jah swell - ing, In one e - ter - nal sound.

1 God is love, his mer-cy bright-ens All the path in which we move; Bliss he grants, and woe he light-ens, God is

2 Chance and change are bu-sy ev-er; Worlds de-cay, and a-ges move; But his mer-cy wau-eth nev-er; God is

3 E'en the hour that darkest seem-eth, His unchang-ing goodness proves; From the mist his brightness streameth, God is

4 He our earth-ly cares en-twin-eth With his com-forts from a-bove; Eevery-where his glo-ry shin-eth; God is

*cres. rit. dim.*

light, and God is love, God is light..... and God is love.

light, and God is love..... God is light, and God is love.

*cres. rit. dim.*

light, and God is love, God is light..... and God is love.

SECOND HYMN.

- 1 Praise to thee, thou great Creator;  
Praise be thine from every tongue;  
Join, my soul, with every creature,  
Join the universal song.
- 2 Father, source of all compassion,  
Free, unbounded grace is thine:  
Hail the God of our salvation;  
Praise him for his love divine.
- 3 For ten thousand blessings given,  
For the hope of future joy,  
Sound his praise thro' earth and heaven,  
Sound Jehovah's praise on high.
- 4 Joyfully on earth adore him,  
Till in heaven our song we raise;  
There, enraptured, fall before him,  
Lost in wonder, love, and praise.



*mp*

1 On Jordan's storm-y banks I stand, And cast a wish-ful eye, To Canaan's fair and hap-py land, Where my possessions lie.

*mp*

1 On Jordan's storm-y banks I stand, And cast a wish-ful eye, To Canaan's fair and hap-py land, Where my possessions lie.

And cast a wish-ful eye,

*f* *\* Cres.* *f*

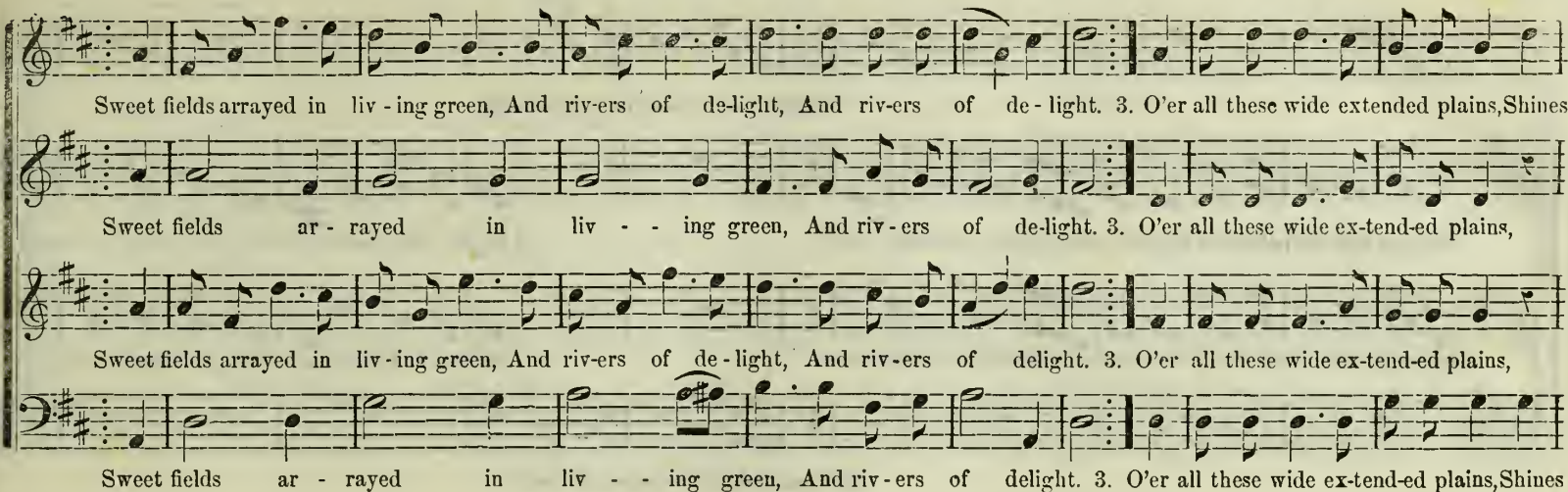
To Canaan's fair and hap-py land, Where my pos-sessions lie. 2. O, the transport-ing, rapturous scene, That ris-es to my sight.

*f* *\* Cres.* *f*

To Canaan's fair and hap-py land, Where my pos-sessions lie. 2. O, the transport-ing, rapturous scene, That ris-es to my sight.

\* An Interlude of four measures may here be introduced, at the option of the organist

That rises to my sight.



Sweet fields arrayed in liv - ing green, And riv - ers of de - light, And riv - ers of de - light. 3. O'er all these wide extended plains, Shines

Sweet fields ar - rayed in liv - - ing green, And riv - ers of de - light. 3. O'er all these wide ex - tend - ed plains,

Sweet fields arrayed in liv - ing green, And riv - ers of de - light, And riv - ers of de - light. 3. O'er all these wide ex - tend - ed plains,

Sweet fields ar - rayed in liv - - ing green, And riv - ers of de - light. 3. O'er all these wide ex - tend - ed plains, Shines



*cres.*

one e - ter - nal day, There God the Son for ev - er reigns, And seatters night a - way, And seatters night a - way.

Shines one e - ter - nal day, There God the Son for ev - er reigns, And seatters night a - way, And seatters night a - way. 4. No

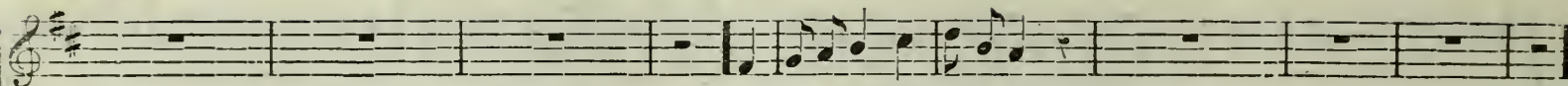
*cres.*

Shines one e - ter - nal day, There God the Son for ev - er reigns, And seatters night a - way, And seatters night a - way. 4. No

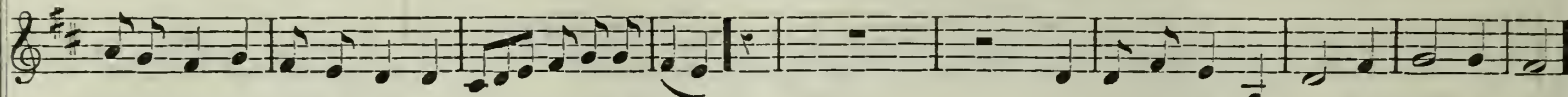
one e - ter - nal day,

\* Interlude of four measures. *ad lib*



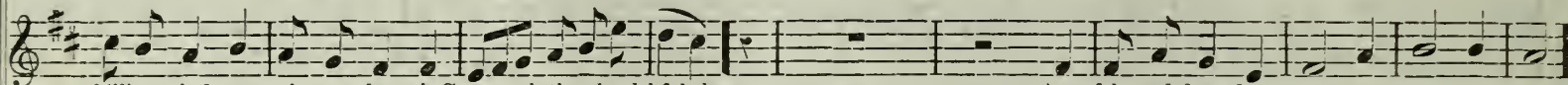


Sickness and sorrow, pain and death.



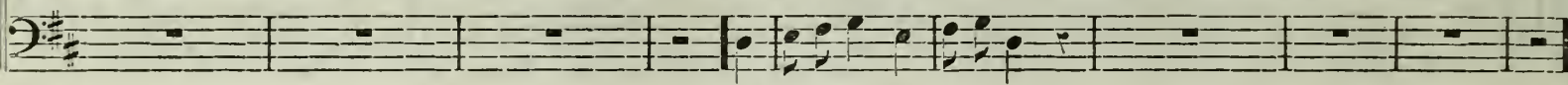
chilling winds nor poisonous breath Can reach that healthful shore,

Are felt and feared no more, no more, no more.

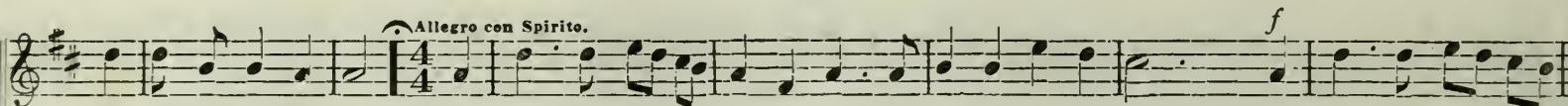


chilling winds nor poisonous breath Can reach that healthful shore,

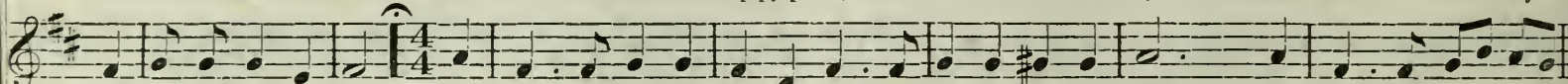
Are felt and feared no more, no more, no more.



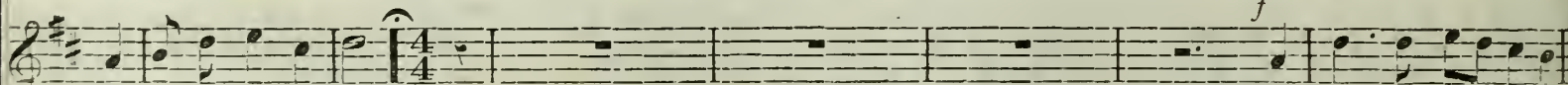
Sickness and sorrow, pain and death,



Are felt and feared no more. 5. When shall I reach that hap-py place, And be for ev - er blest, When shall I see my



Are felt and feared no more. 5. When shall I reach that hap-py place, And be for ev - er blest, When shall I see my



Are felt and feared no more.

When shall I see my



5. When shall I reach that hap-py place, And be for ev - er blest? When shall when shall I see my

*mp pp cres. f dim.*

Father’s face, And in his bo-som rest, rest, rest? When shall I see my Father’s face, And in his bo-som rest?

*mp pp cres. f dim.*

Father’s face, And in his bo-som rest, rest, rest? When shall I see my Father’s face, And in his bo-som rest?

*f*

6. Filled with de-light, my raptured soul Would here no long-er stay, Tho’ Jordan’s waves should o’er me roll,..... Fearless, fearless,

6. Filled with delight, my raptured soul Would here no long-er stay, Tho’ Jordan’s waves should o’er me flow, I’d fearless, fearless, I’d

*f*

6. Filled with delight, my raptured soul Would here no long-er stay, Tho’ Jordan’s waves should o’er me roll, I’d fearless, fear-less, I’d

fear-less fearless



lannch a - way, Tho' Jordan's waves should round me roll, I'd fear-less lannch..... fear-less lannch a - way.

fear-less launch a - way, fear-less, fear-less, I'd fear-less launch a - way.

fear-less launch a - way, Tho' Jordan's waves should round me roll, I'd fear-less, fear-less launch, fearless launch a - way.

aunch a - way, fearless launch..... a - way.

## REPOSARE. 7s. Double.

E. A. PERKINS.

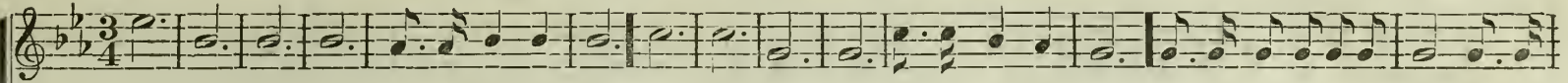
WELCOME! sacred day of rest; Sweet repose from worldly care; Day a-bove all days the best, When our souls for heaven prepare; { Day when our Redeemer rose. }  
Victor o'er the hosts of hell: }

D.C.—Thus he vanquished all our foes; Let our lips his glo - ry tell.

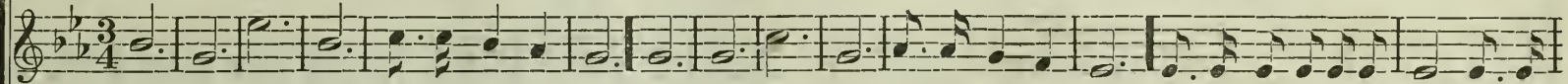
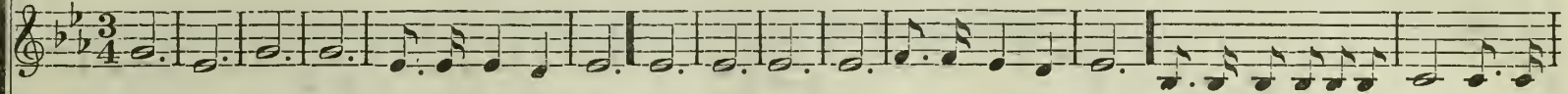
# HOLY! HOLY! LORD OF HOSTS.

J. M. PELTON.

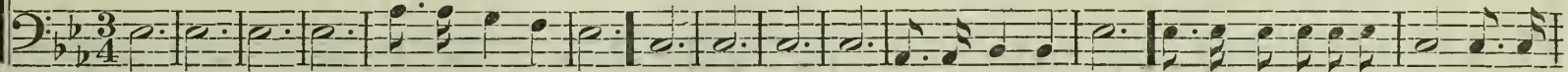
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Ho - ly! Ho - ly! Lord of Hosts how fair! Ho - ly! Ho - ly! all thy dwellings are! Rev'rent-ly, with fil-ial awe, Hum-bly



Ho - ly! Ho - ly! Lord of Hosts how fair! Ho - ly! Ho - ly! all thy dwellings are! Rev'rent-ly, with fil-ial awe, Hum-bly



in thy courts we bow; From our sins our souls re - lease, Bid us rise and go in peace. Hear our prayer, Oh! hear our prayer.



in thy courts we bow; From our sins our souls re - lease, Bid us rise and go in peace. Hear our prayer, Oh! hear our prayer.





Moderato.

1st & 2d Tenor.

O how lovely, how lovely is Zion, Zi - on, cit - y of our God!

How lovely is Zion, cit-y of our God! O how lovely, how lovely is Zion, Zi - on, cit - y

O how lovely, how lovely is Zi-on, Zi - on, cit - y of our God!

*f* 1st time. 2d time.

Joy and peace, Joy and peace, Joy and peace ev - er dwell in thee; thee;

of our God O..... how lovely, O..... how lovely, Joy and peace ev - er dwell in thee; thee;

Joy and peace, Joy and peace, Joy and peace ev - er dwell in thee; thee;

*f* O how love-ly, how love-ly is Zi-on, Zi-on, cit-y of our God! Joy and peace, Joy and peace,

*p* O how love-ly, how love-ly is Zi-on, Zi-on, cit-y of our God! Joy and peace, Joy and peace,

*f* O how love-ly, how love-ly is Zi-on, Zi-on, cit-y of our God! SOLO. O.....how lovely, O..... how lovely,

Joy and peace, Joy and peace,

*>* Joy and peace ev-er dwell in thee, thee..... O how love-ly, how love-ly is Zi-on, Zi-on, cit-y

*>* Joy and peace ev-er dwell in thee, thee. O how love-ly, how love-ly is Zi-on, Zi-on, cit-y

1 2 Joy and peace ev-er dwell in thee, thee. O how love-ly, how love-ly is Zi-on, Zi-on, cit-y



of our God! Joy and peace ev - er dwell in thee, Joy and peace ev - er dwell in thee,  
 of our God! Joy and peace ev - er dwell in thee, Joy and peace ev - er dwell in thee,  
 of our God! Joy and peace ev - er dwell in thee, Joy and peace ev - er dwell in thee,

This system consists of four staves. The first three staves are vocal parts with lyrics. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff is a bass line with a bass clef and a key signature of one flat. The lyrics are: "of our God! Joy and peace ev - er dwell in thee, Joy and peace ev - er dwell in thee," repeated three times.

Joy and peace ev - er dwell in thee, Joy and peace ev - er dwell in thee....  
 Joy and peace ev - er dwell in thee, Joy and peace ev - er dwell in thee....  
 Joy and peace ev - er dwell in thee, Joy and peace ev - er dwell in thee....

This system consists of four staves. The first three staves are vocal parts with lyrics. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff is a bass line with a bass clef and a key signature of one flat. The lyrics are: "Joy and peace ev - er dwell in thee, Joy and peace ev - er dwell in thee...." repeated three times. The first staff has a dynamic marking of *f* (forte) and the second staff has a dynamic marking of *pp* (pianissimo).

# THE GOSPEL SHIP.

327

FROM PILGRIM SONGS AND GOLDEN SHOWER.

1 { The gos-pel ship is sail-ing, sail - ing, sail - ing, The gos-pel ship is sail-ing. Bound for Canaan's hap - py shore ; }  
 { All who would ship for glo - ry, glo - ry, glo - ry, All who would ship for glo - ry, Come and welcome, rich and poor. } Glory, hal-le-

2 { She has land - ed ma ny thousands, thousands, thousands, She has landed many thousands, On fair Canaan's happy shore ; }  
 { And thousands now are sail - ing, sail - ing, sail - ing, And thousands now are sailing, Yet there's room for thousands more, } Glory, hal-le -

3 { Sails filled with heavenly breezes, breez-es, breez-es, Sails filled with heavenly breezes, Swiftly glides the ship a - long ; }  
 { Her com-pa - ny are sing-ing, sing - ing, sing-ing, Her com-pa - ny are singing, Glo ry, glo - ry is their song. } Glory, hal-le-

- lu - jah ! All on board are sweet-ly sing-ing, Glo-ry, Hal-le - lu - jah, Hal-le - lu-jah to the Lamb !

- lu - jah ! All on board are sweet-ly sing-ing, Glo-ry, Halle - lu - jah, Hal-le - lu-jah to the Lamb !

4.

Take passage now for glory,  
 Glory, glory,  
 Take passage now for glory,  
 Sailing o'er life's troubled sea ;  
 With us you shall be happy,  
 Happy, happy,  
 With us you shall be happy,  
 Happy through eternity.  
 Cho Glory, hallelujah, &c



*Allegro vigoroso. f* *Moderato grazioso.*

Be up and doing, Work while the day lasts, Help the poor and the

Be up and do-ing, Be up and do-ing, Work while the day lasts, Work while the day lasts, Help the poor and the need-y,

Be up and do-ing, Work while the day lasts, Help the poor and the need-y,

Be up and do-ing, Be up and do-ing, Work while the day lasts, Work while the day lasts, Help the poor and the

need - - y, Vis - - it the sick and th'af-flict - ed. Com-fort the mourn-ers,

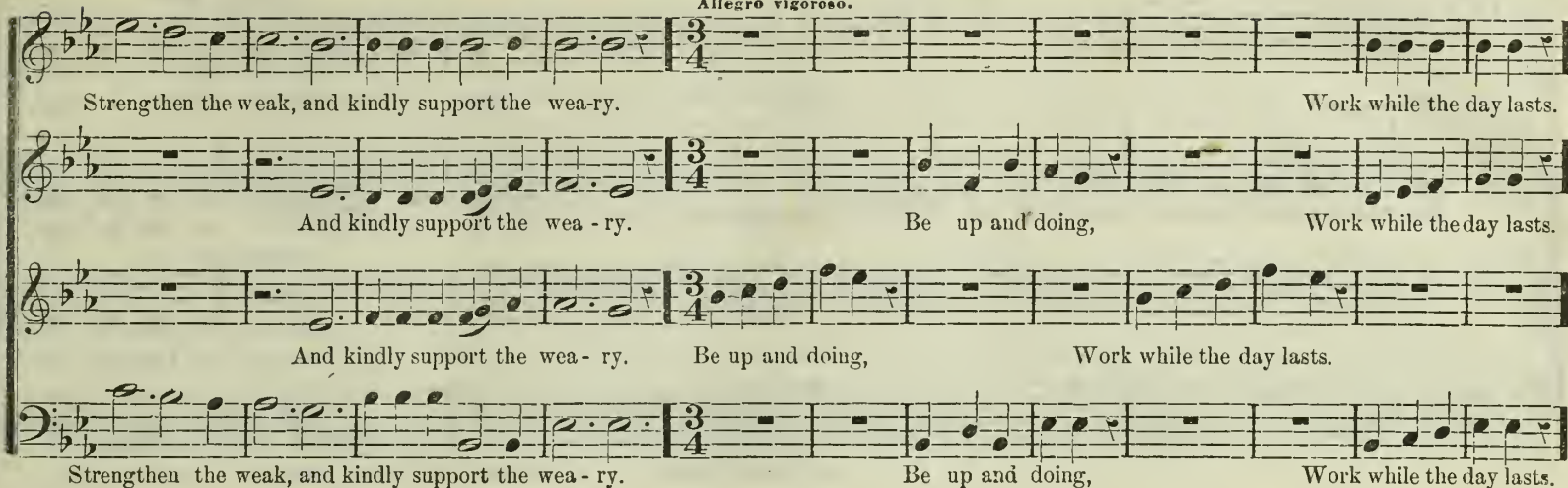
Vis - it the wid-ow and fa - ther-less, the sick and th'af-flict - ed. Com-fort the mourn-ers, Bind up the wounded,

need - y, Vis - - it the sick and th'af-flict - ed.

# "Be up and doing." Continued.

329

*Allegro vigoroso.*

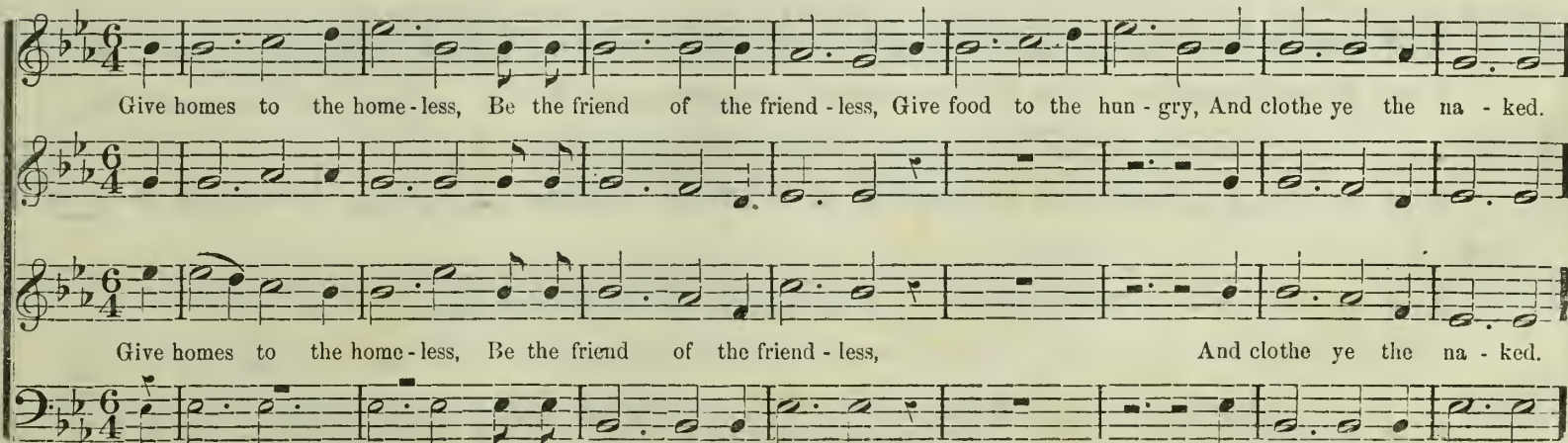


Strengthen the weak, and kindly support the wea-ry. Work while the day lasts.

And kindly support the wea-ry. Be up and doing, Work while the day lasts.

And kindly support the wea-ry. Be up and doing, Work while the day lasts.

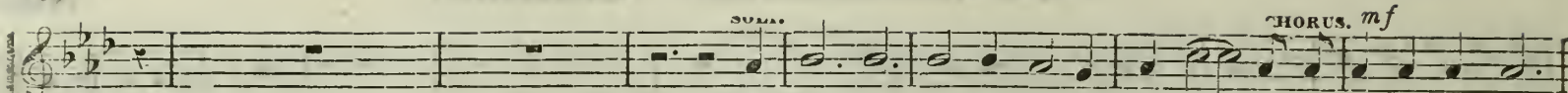
Strengthen the weak, and kindly support the wea-ry. Be up and doing, Work while the day lasts.



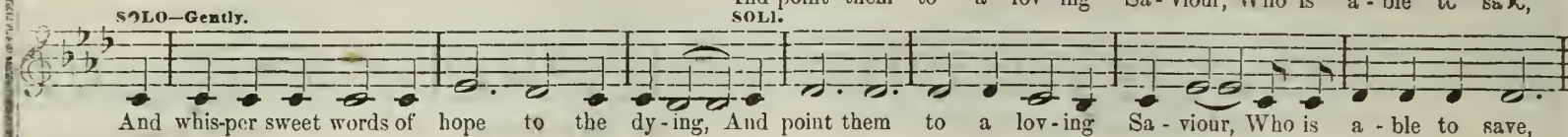
Give homes to the home-less, Be the friend of the friend-less, Give food to the hun-gry, And clothe ye the na-ked.

Give homes to the home-less, Be the friend of the friend-less, And clothe ye the na-ked.





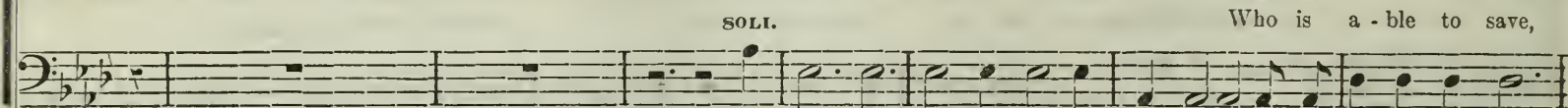
And point them to a lov-ing Sa-viour, Who is a-ble to save,



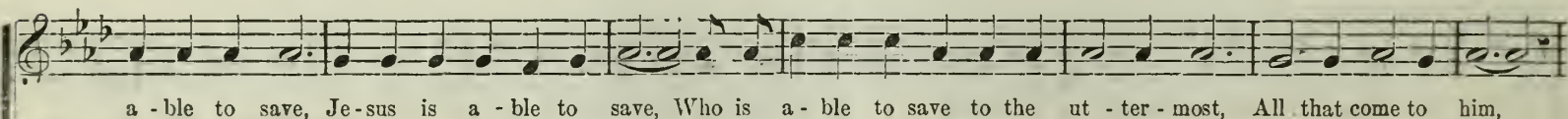
And whis-per sweet words of hope to the dy-ing, And point them to a lov-ing Sa-viour, Who is a-ble to save,



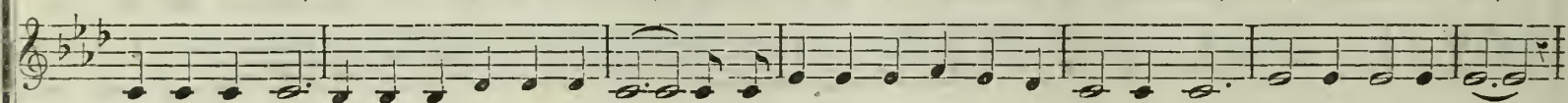
Who is a-ble to save,



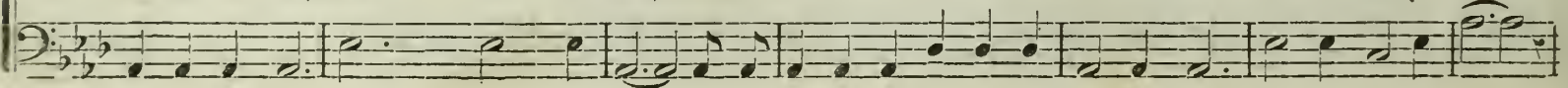
And point them to a lov-ing Sa-viour, Who is a-ble to save,



a-ble to save, Je-sus is a-ble to save, Who is a-ble to save to the ut-ter-most, All that come to him,



a-ble to save, a - - - ble to save, Who is a-ble to save to the ut-ter-most All that come to him,



*Allegro ff*

A - ble to save to the ut - termost, All that come to him. Be up and do - ing, Be up and do - ing, Work while the

*p* *pp*

day lasts, Work while the day lasts, For the night cometh wherein none can work, For the night cometh wherein none can work.

*p* *pp*

day lasts, Work while the day lasts, For the night cometh wherein none can work, For the night com-eth wherein none can work.



And ye shall seek me and find me, When ye shall search for me with all your heart, When ye shall

And ye shall seek me and find me, When ye shall search for me with all your heart. When ye shall

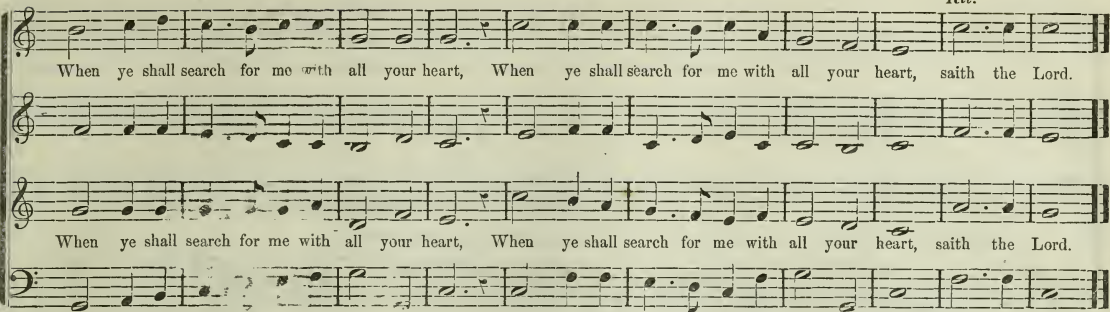
This system contains the first two staves of the musical score. The first staff is in treble clef and the second is in bass clef. Both are in 2/2 time. The lyrics are written below the staves, with the first line of lyrics under the first staff and the second line under the second staff. The music consists of a series of eighth and sixteenth notes, with some rests.

search for me with all your heart. And ye shall seek me and find me, When ye shall search for me with all your heart,

search for me with all your heart. And ye shall seek me and find me, When ye shall search for me with all your heart,

This system contains the next two staves of the musical score. The first staff is in treble clef and the second is in bass clef. Both are in 2/2 time. The lyrics are written below the staves, with the first line of lyrics under the first staff and the second line under the second staff. The music continues with a series of eighth and sixteenth notes, with some rests.

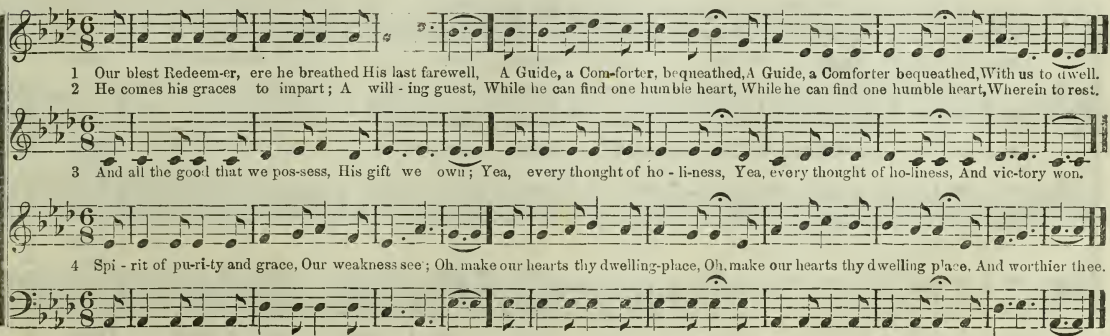
*Rit.*



When ye shall search for me with all your heart, When ye shall search for me with all your heart, saith the Lord.

When ye shall search for me with all your heart, When ye shall search for me with all your heart, saith the Lord.

THE GUIDE AND COMFORTER. 8s & 4s. (84,844.)



1 Our blest Redeem-er, ere he breathed His last farewell, A Guide, a Com-forter, bequeathed, A Guide, a Comforter bequeathed, With us to dwell.  
2 He comes his graces to impart; A will-ing guest, While he can find one humble heart, While he can find one humble heart, Wherein to rest.

3 And all the good that we pos-sess, His gift we own; Yea, every thought of ho-li-ness, Yea, every thought of ho-li-ness, And vic-tory won.

4 Spi-rit of pu-ri-ty and grace, Our weakness see; Oh, make our hearts thy dwelling-place, Oh, make our hearts thy dwelling place, And worthier thee.



*Allegro.*

Re-joyce in the Lord, O ye righteous, for praise is come - ly for the up-right. Rejoice in the Lord, O ye righteous, for

Re-joyce in the Lord, O ye righteous, for praise is come - ly for the up-right. Re-

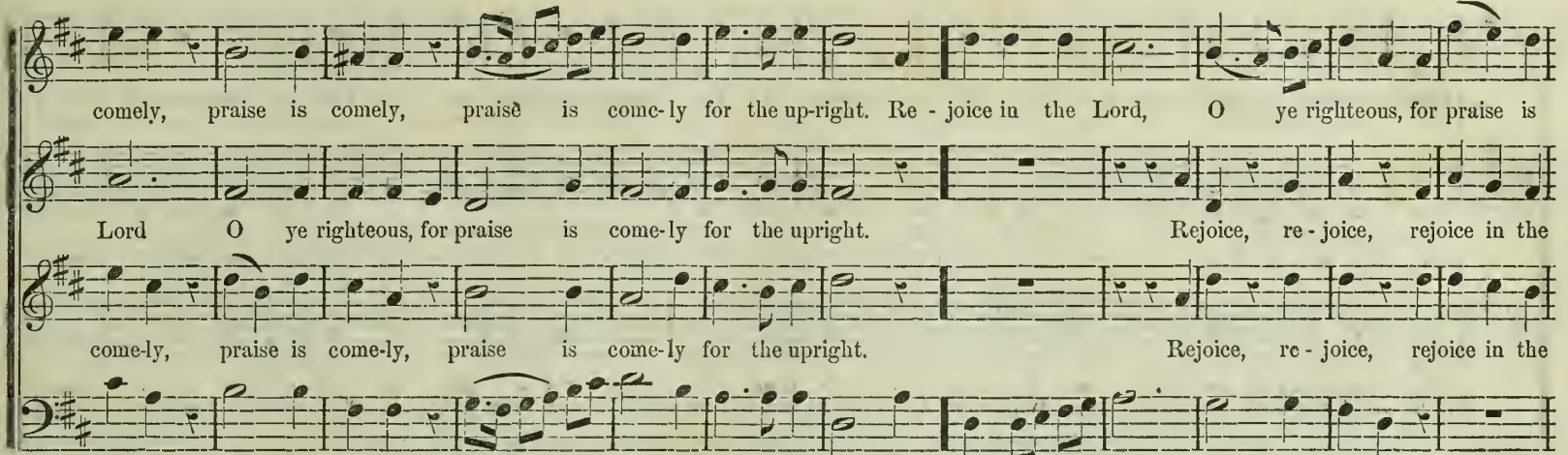
Rejoice in the Lord, O ye

praise is come-ly, Rejoice in the Lord, for praise is come-ly, come - ly for the up-right, Praise is

joyce, re-joyce, Re-joyce in the Lord, for praise is comely, praise is comely for the up-right, Re - joyce in the

Praise is

righteous, for praise is comely praise is comely, praise is come - ly for the up-right, Praise is

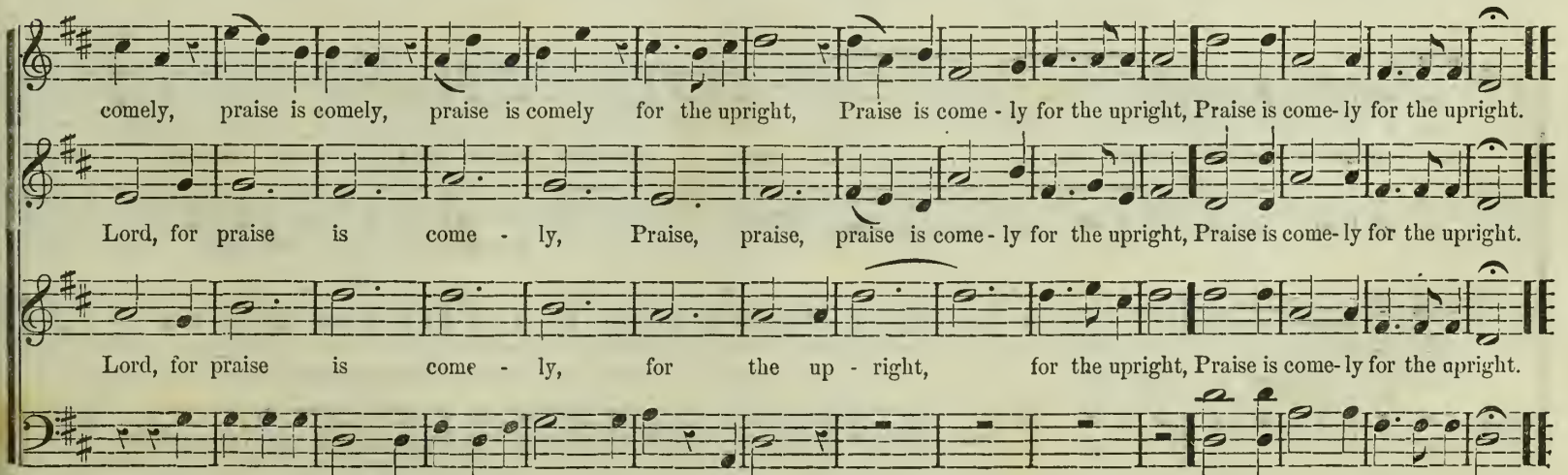


comely, praise is comely, praise is come-ly for the up-right. Re - joice in the Lord, O ye righteous, for praise is

Lord O ye righteous, for praise is come-ly for the upright. Rejoice, re - joice, rejoice in the

come-ly, praise is come-ly, praise is come-ly for the upright. Rejoice, re - joice, rejoice in the

comely, praise is comely, praise is come-ly for the up-right. Re - joice in the Lord O ye righteous,



comely, praise is comely, praise is comely for the upright, Praise is come - ly for the upright, Praise is come-ly for the upright.

Lord, for praise is come - ly, Praise, praise, praise is come - ly for the upright, Praise is come-ly for the upright.

Lord, for praise is come - ly, for the up - right, for the upright, Praise is come-ly for the upright.

Rejoice in the Lord, Rejoice in the Lord, rejoice rejoice. Praise is come-ly for the upright.



1 { Come, brethren, don't grow wea - ry, But let us journey on; The moments will not tar - ry— This life will soon be gone; }  
 The pass - ing scenes all tell us That death will sure - ly come. These bodies soon will mould - er In the dark and drea - ry tomb. }

2 { Loved ones have gone be - fore us; They beckon us a - way, O'er a - e - rial plains they're soar - ing, Blest in e - ter - nal day; }  
 But we are in the ar - my, And dare not leave our post; We'll fight un - til we con - quer The foe's most mighty host. }

3 { Our Captain's gone be - fore us, He kind - ly calls us home To yonder world of glo - ry, And sweetly bids us come. }  
 The world, the flesh, and Sa - tan, Will strive to hedge our way; But we'll o'ercome these pow - ers—We'll hourly watch and pray. }

## CHORUS.

There is sweet rest in heaven,.....There is sweet rest, There is sweet rest, There is sweet rest in heaven.

There is sweet rest in heaven, There is sweet rest in heaven, There is sweet rest, There is sweet rest, There is sweet rest in heaven.

1 Sweet land of rest! for thee I sigh, When will the moment come? When I shall lay my ar - mor by, And dwell with Christ at home?

2 No tranquil joys on earth I know, No peaceful sheltering home; This world's a wil-der - ness of woe, This world is not my home.

3 To Je - sus Christ I sought for rest, He bade me cease to roam, But fly for suc - cor to his breast, And he'd conduct me home.

## REFRAIN.

Home, home, sweet, sweet home, And dwell with Christ at home. home.

Home, home, sweet, sweet home, This world is not my home. home.

Home, home, sweet, sweet home, And he'd con - duct me home. home.

4.

When by affliction sharply tried,  
I viewed the gaping tomb;  
Although I dread death's chilling tide,  
Yet still I sighed for home  
Home, home, &c.

5.

Weary of wandering round and round,  
This vale of sin and gloom,  
I long to leave the unhallowed ground,  
And dwell with Christ at home  
Home, home, &c



Sym.

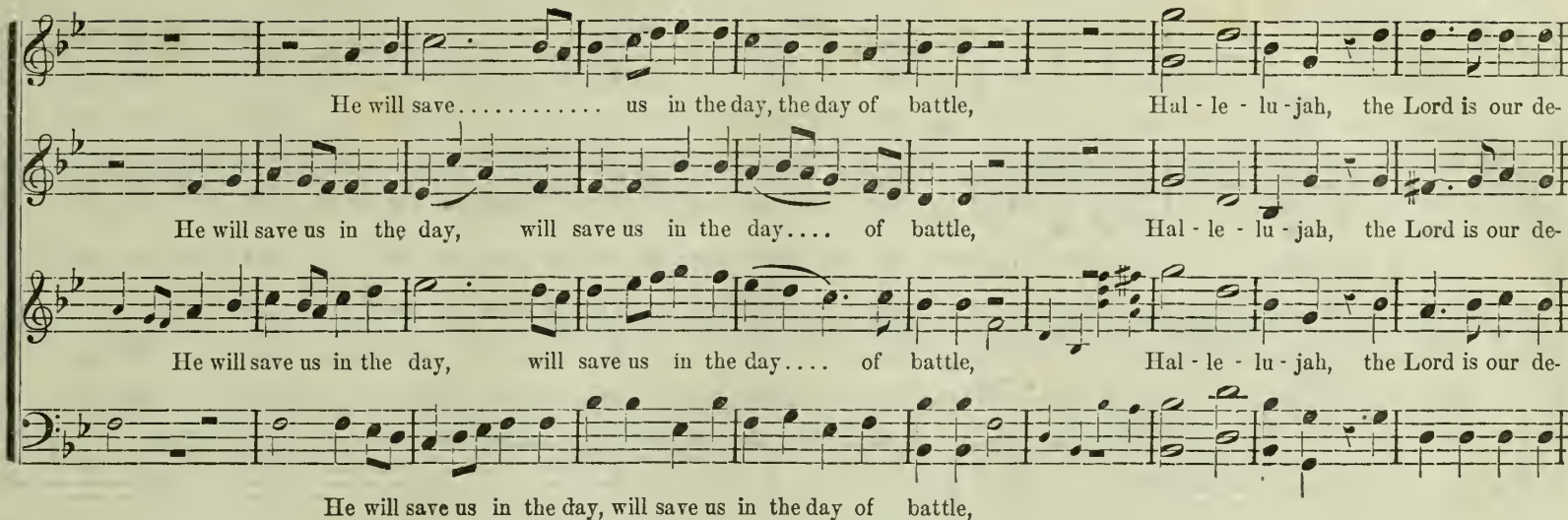
*f* Unison. *p* *f*

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, to the God of Is - rael.

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, to the God of Is - rael.

Sym. Sym.

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, to the God of Is - rael

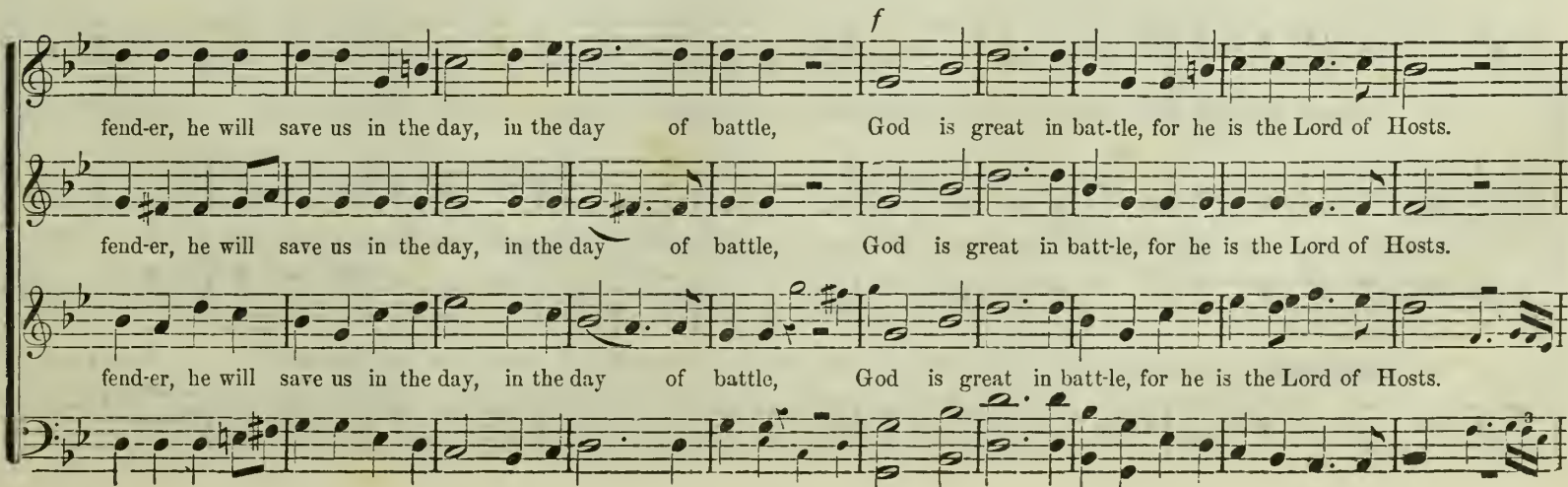


He will save..... us in the day, the day of battle, Hal-le-lu-jah, the Lord is our de-

He will save us in the day, will save us in the day.... of battle, Hal-le-lu-jah, the Lord is our de-

He will save us in the day, will save us in the day.... of battle, Hal-le-lu-jah, the Lord is our de-

He will save us in the day, will save us in the day of battle,



fend-er, he will save us in the day, in the day of battle, God is great in bat-tle, for he is the Lord of Hosts.

fend-er, he will save us in the day, in the day of battle, God is great in batt-le, for he is the Lord of Hosts.

fend-er, he will save us in the day, in the day of battle, God is great in batt-le, for he is the Lord of Hosts.



Hal - le - lu - jah, He is our ref - uge, We will praise him for ev - er, ev - er - more. Hal - le - lu - jah,

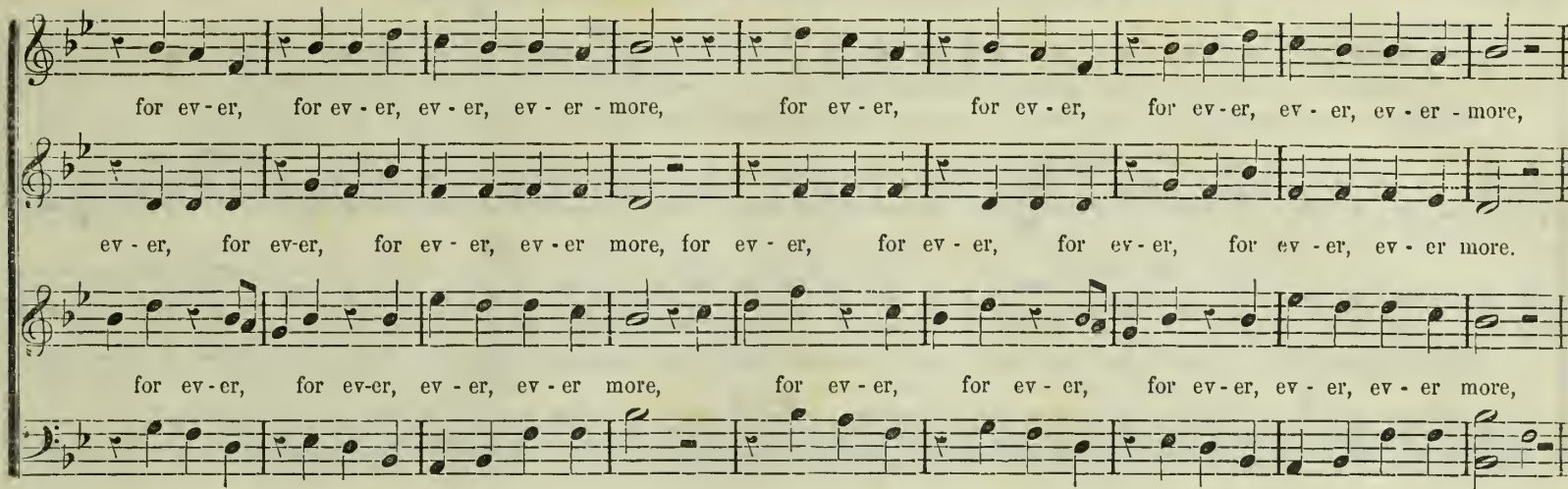
Hal - le - lu - jah, He is our ref - uge, We will praise him for ev - er, ev - er - more. Hal - le - lu - jah,

Hal - le - lu - jah, He is our ref - uge, We will praise him for ev - er, ev - er - more. Hal - le - lu - jah,

We will praise him, will praise him ev - er - more, will praise him, will praise him, will praise him, will praise him, for ev - er,

We will praise him, will praise him ev - er - more, will praise him, will praise him, will praise him, will praise him, for ev - er,

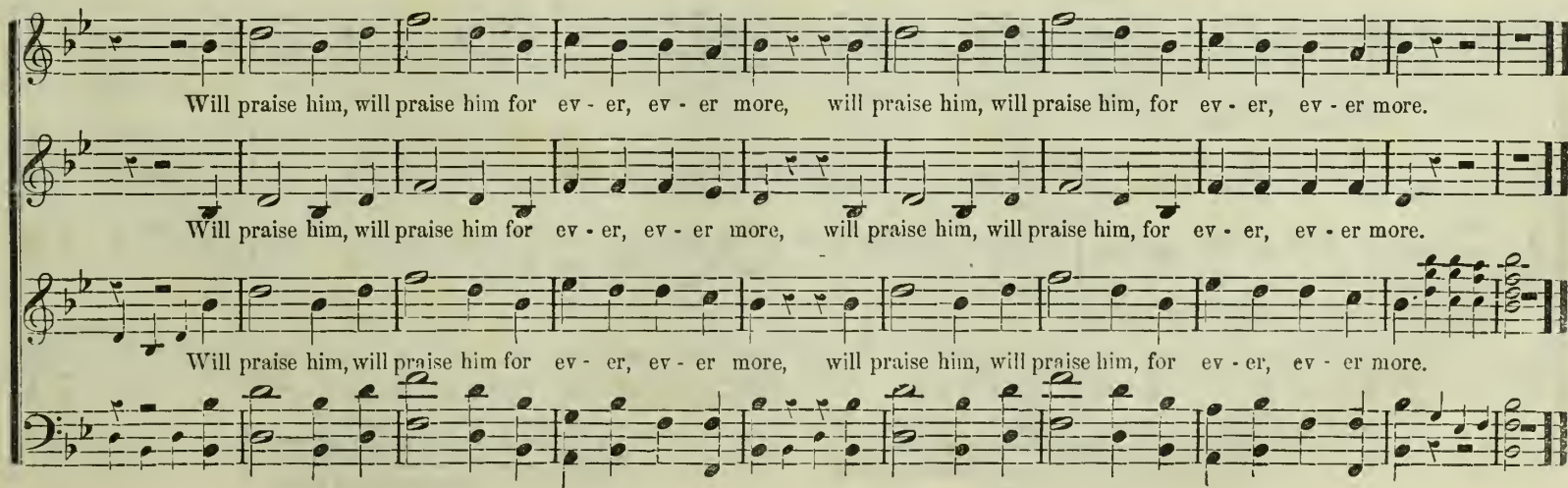
We will praise him, will praise him ev - er - more, will praise him, will praise him, will praise him, will praise him, for ev - er,



for ev - er, for ev - er, ev - er, ev - er - more, for ev - er, for ev - er, for ev - er, ev - er, ev - er - more,

ev - er, for ev - er, for ev - er, ev - er more, for ev - er, for ev - er, for ev - er, for ev - er, ev - er more.

for ev - er, for ev - er, ev - er, ev - er more, for ev - er, for ev - er, for ev - er, ev - er, ev - er more,



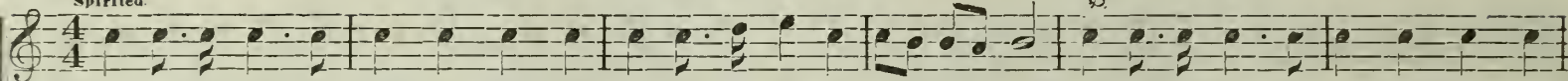
Will praise him, will praise him for ev - er, ev - er more, will praise him, will praise him, for ev - er, ev - er more.

Will praise him, will praise him for ev - er, ev - er more, will praise him, will praise him, for ev - er, ev - er more.

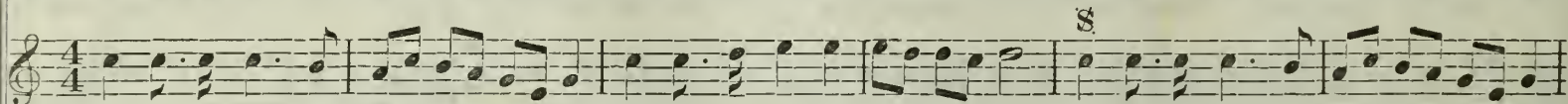
Will praise him, will praise him for ev - er, ev - er more, will praise him, will praise him, for ev - er, ev - er more.



Spirited.



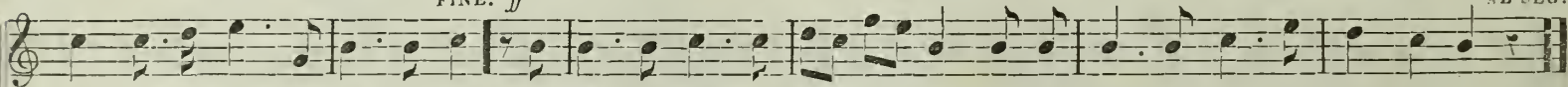
1 Christian, the morn breaks sweet - ly o'er thee, And all the midnight sha-dows flee, Tinged are the dis - tant skies with glo - ry,  
 D. C. Thy home is in the world of glo - ry,



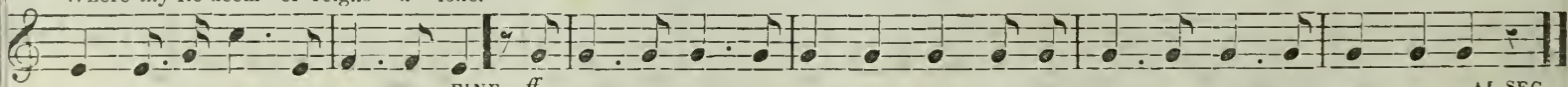
2 Toss'd on time's rude, re - lent - less sur - ges, Calm - ly, composed, and daunt - less stand, For lo! be - yond those scenes e - mer - ges  
 D. C. Hark! how the heavenly hosts are cheer - ing,

FINE. *ff*

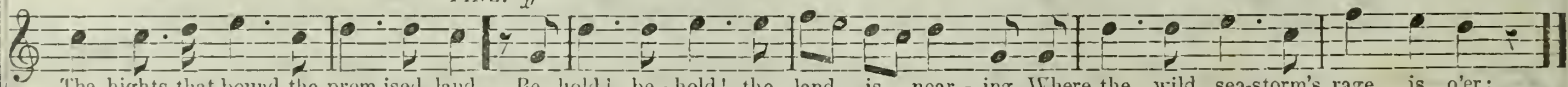
AL SEG.



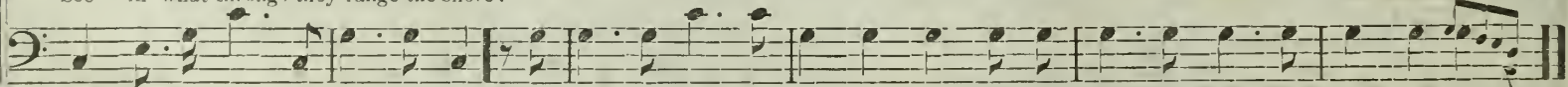
A bea - con light hung out for thee. A - rise! a - rise! the light breaks o'er thee, Thy name is gra - ven on the throne.  
 Where thy Re - deem - er reigns a - lone.

FINE. *ff*

AL SEG.



The hights that bound the prom - ised land. Be - hold! be - hold! the land is near - ing, Where the wild sea - storm's rage is o'er;  
 See in what throngs they range the shore!



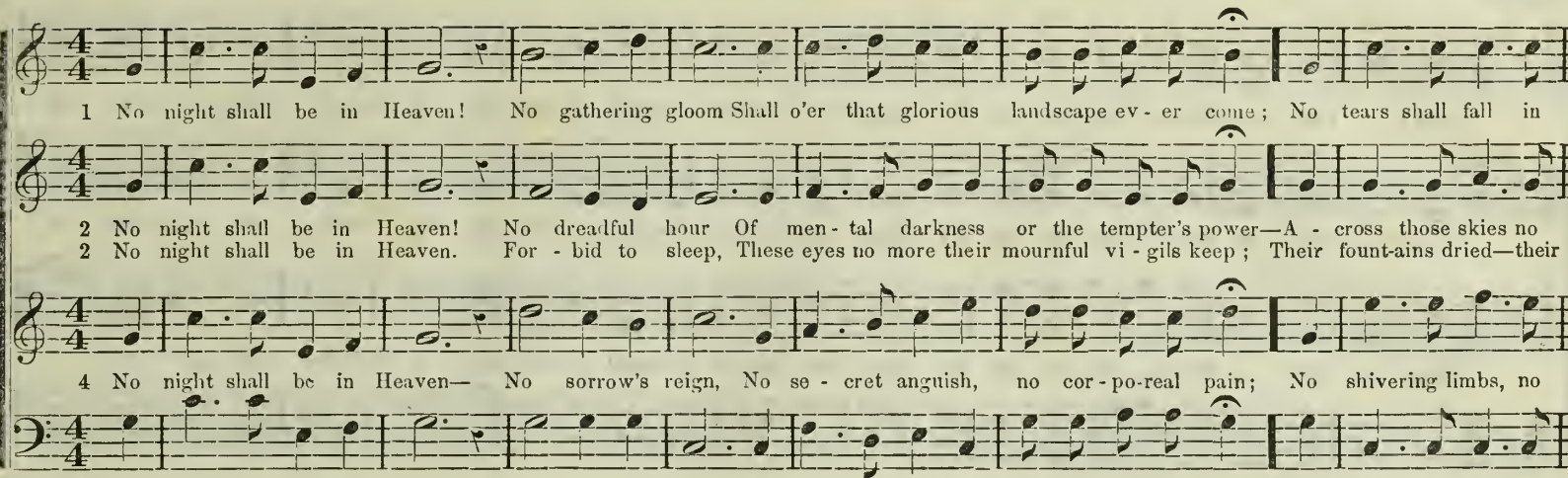
3 Cheer up! cheer up! the day breaks o'er thee  
 Bright as the summer's noontide ray;  
 The star - gemm'd crowns and realms of glory  
 Invite thy happy soul away

Away! away! leave all for glory,  
 Thy name is graven on the throne;  
 Thy home is in that world of glory,  
 Where thy Redeemer reigns alone.

# NO NIGHT IN HEAVEN.

W. B. B. From COTTAGE MELODIES.

343



1 No night shall be in Heaven! No gathering gloom Shall o'er that glorious landscape ev - er come; No tears shall fall in

2 No night shall be in Heaven! No dreadful hour Of men - tal darkness or the tempter's power—A - cross those skies no

2 No night shall be in Heaven. For - bid to sleep, These eyes no more their mournful vi - gils keep; Their fount - ains dried—their

4 No night shall be in Heaven— No sorrow's reign, No se - cret anguish, no cor - po - real pain; No shivering limbs, no



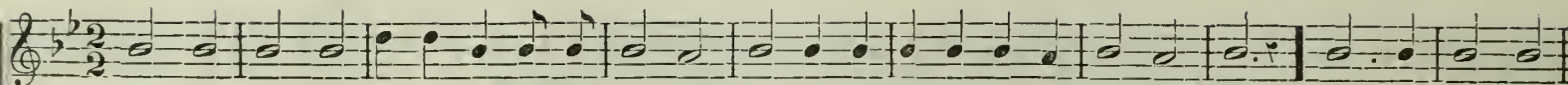
sad - ness o'er those flowers, That breathe their fra - grance thro' ce - les - tial bowers, No night shall be in Heaven.

en - vious cloud shall roll, To dim the sun - light of the raptured soul, No night shall be in Heaven.

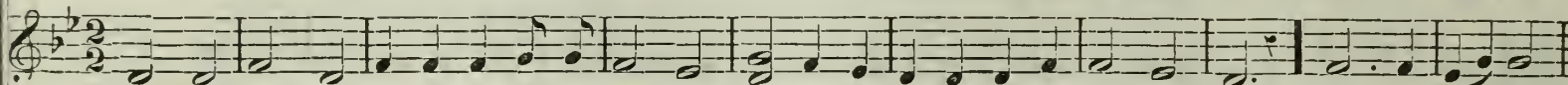
tears all wiped a - way—They gaze un - daz - zled on e - ter - nal day, No night shall be in Heaven.

burn - ing fe - ver there: No soul's e - clipse, no win - ter of des - pair, No night shall be in Heaven





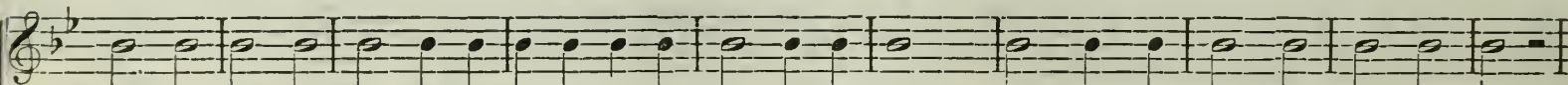
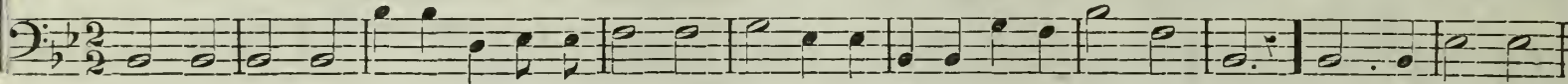
Glo - ry, Glo - ry, Glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly Ghost. As it was in



Glo - ry, Glo - ry, Glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly Ghost. As it was in



Glo - ry, Glo - ry, Glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly Ghost. As it was in



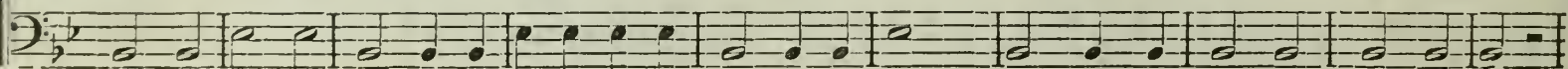
the be - gin - ning, is now, and ev - er shall be, world without end, world with - out end, A - men, A - men.

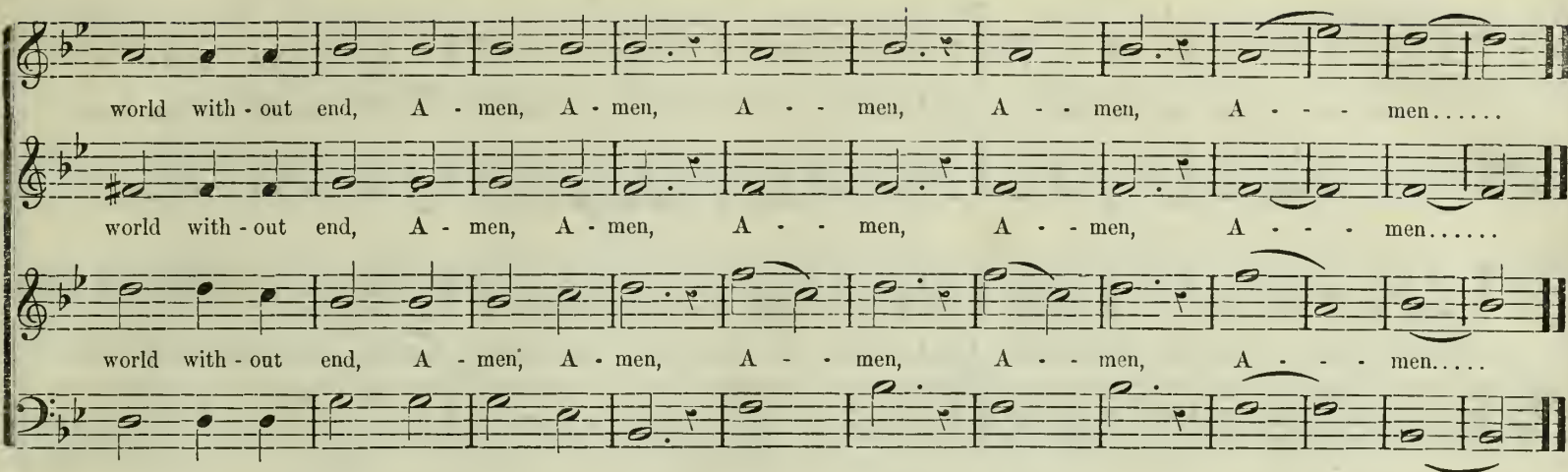


the be - gin - ning, is now, and ev - er shall be, world without end, world with - out end, A - men, A - men.



the be - gin - ning, is now, and ev - er shall be, world without end, world with - out end, A - men, A - men.





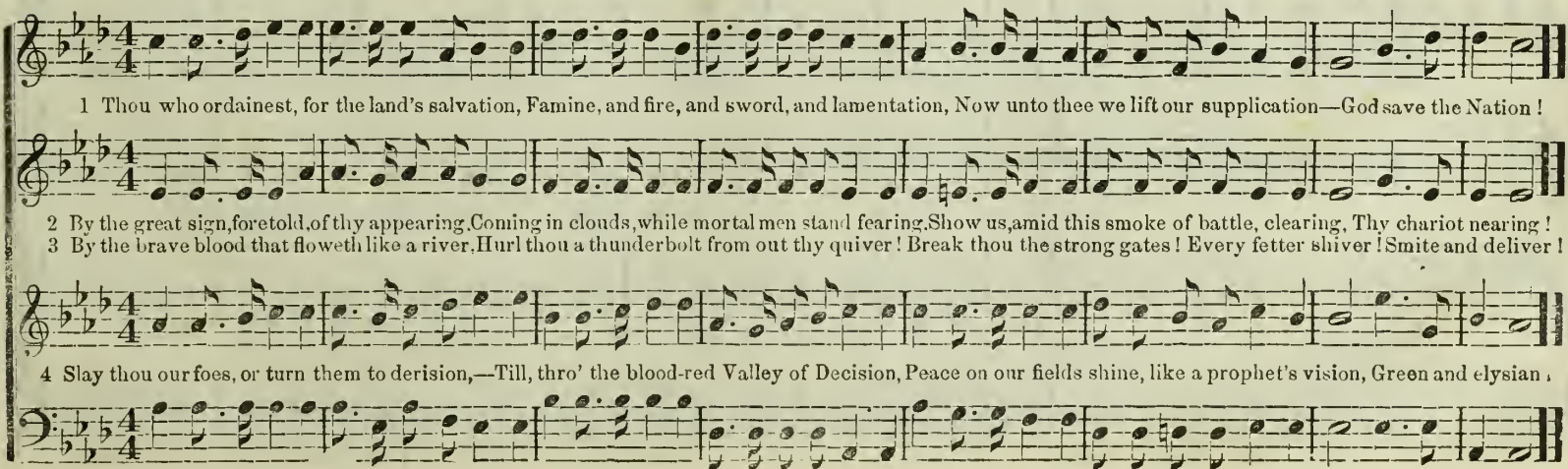
world with - out end, A - men, A - men, A - - men, A - - men, A - - - men.....

world with - out end, A - men, A - men, A - - men, A - - men, A - - - men.....

world with - out end, A - men, A - men, A - - men, A - - men, A - - - men.....

Words by THEODORE TILTON.

WAR HYMN.



1 Thou who ordainest, for the land's salvation, Famine, and fire, and sword, and lamentation, Now unto thee we lift our supplication—God save the Nation !

2 By the great sign, foretold, of thy appearing, Coming in clouds, while mortal men stand fearing, Show us, amid this smoke of battle, clearing, Thy chariot nearing !

3 By the brave blood that floweth like a river, Hurl thou a thunderbolt from out thy quiver ! Break thou the strong gates ! Every fetter shiver ! Smite and deliver !

4 Slay thou our foes, or turn them to derision,—Till, thro' the blood-red Valley of Decision, Peace on our fields shine, like a prophet's vision, Green and elysian .

The Lord is in his ho - ly tem-ple, The Lord is in his ho - ly tem-ple, Let all the earth keep si-lence,

The Lord is in his ho - ly tem-ple, The Lord is in his ho - ly tem-ple, Let all the earth keep si-lence,

Be-

keep silence be - fore him, Let all the earth keep si-lence, keep silence, keep silence be - fore him.

be - fore him, keep silence be - fore him

keep silence be - fore him, Let all the earth keep si-lence, keep silence, be - fore him.....

fore him be - fore him, be - fore him, keep silence be - fore him



From PILGRIM'S SONGS. By permission. 347

1. I have some friends before me gone, Glo-ry, glo-ry, hal-le - lu - jah! And I'm resolv'd to trav - el on. Glo - ry, glo-ry, hal-le - lu - jah!  
2. Our friends are on the other side, Glo - ry, glo- ry, hal - le - lu - jah! They wait for us to cross the tide, Glo - ry, glo-ry, hal-le - lu - jah!

3. Then let us ev - er onward go, Glo - ry, glo-ry, hal - le - lu - jah! Nor set our hearts on things below, Glo - ry, glo-ry, hal-le - lu - jah!

4. O! let us choose the bet-ter part, Glo - ry, g'lo - ry, hal - le - lu - jah! And serve our Master hand and heart, Glory, glo-ry, hal-le - lu - jah!

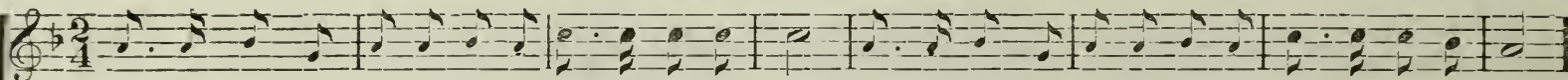
5. Nor let aught tempt our feet to stray, Glory, glo-ry, hal - le - lu - jah! Outside the safe and narrow way, Glo - ry, glo-ry, hal-le - lu - jah!

6. Then, when shall sink life's setting sun, Glory, glory, hal - le - lu - jah! Our Judge shall say for us—"Well done!" Glory, glory, halle - lu - jah!

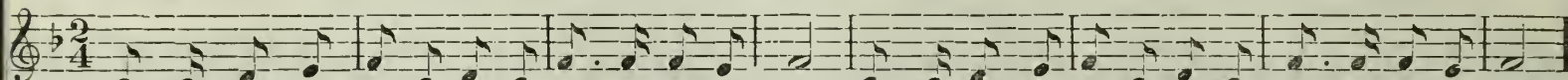
We soon shall reach the shining shore, And there we'll meet to part no more, Singing glory, glory, hallelujah, hallelujah, hallelujah. | lu - jah.

We soon shall reach the shining shore, And there we'll meet to part no more, Singing glory, glory, hallelujah, hallelujah, hallelujah. | -lu jah.

The first system of the musical score consists of two staves. The upper staff contains a melody of eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and single notes. The system concludes with a double bar line.

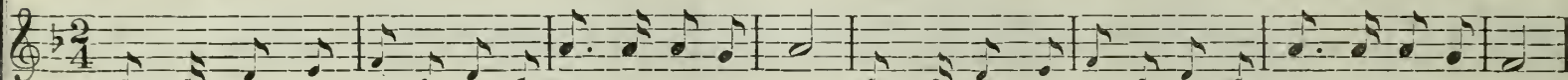


1 In the si - lent midnight watches List—thy bosom's door, How it knocketh, knocketh, knocketh, Knocketh ev - er - more.

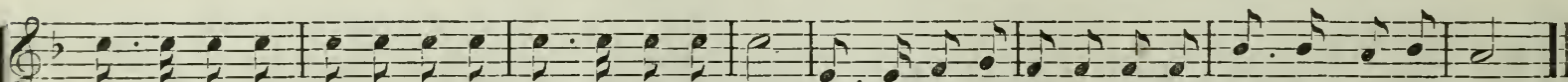
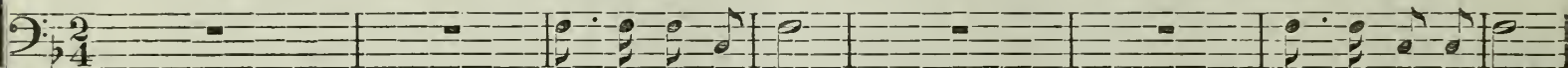


2 Death comes down, with reckless footsteps, To the hall and hut; Think you death will tar-ry knocking, When the door is shut?

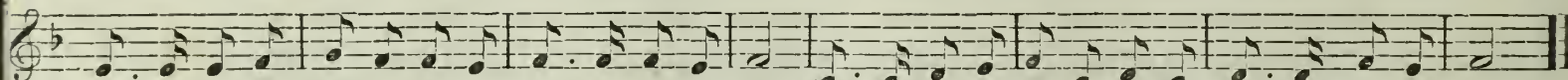
3 Then 'tis time to stand entreating Christ to let you in; At the gate of heaven beating, Wail - ing for thy sin.



4 Think, then, while thy pulse is beating, And thy heart of sin, How thy Saviour stands and crieth, "Rise and let me in;"

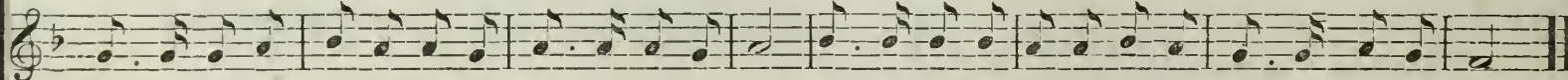


Say not 'tis thy puls-es beating, 'Tis thy heart of sin; 'Tis thy Saviour knocks and crieth, "Rise and let me in!"

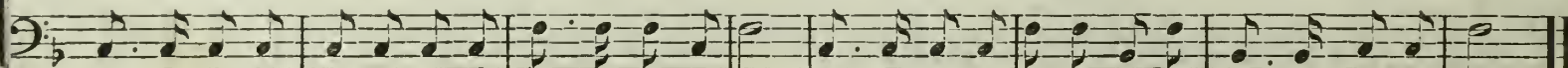


Je - sus waiteth, waiteth, waiteth, But the door is fast; Grieved, away, thy Saviour go-eth, Death breaks in at last.

Nay! a - las, thou guilt - y creature! Hast thou then forgot? Je - sus waited long to know thee, Now he knows thee not.



How he knocketh, knocketh, knocketh, Knocketh ev - er more, In the si - lent midnight watches, At thy bo-som door.





# THANKSGIVING ANTHEM. "O praise ye the Lord."

349

*Allegro Moderato. m*

*cres.*

1st & 2d Tenor.

2 Let them his great

1 { O praise ye the Lord! pre-pare your glad voice, His praise in the great as-sem-bly to sing; } This passage may be sung in solo  
In their great Cre-a-tor let all men re-joice, And heirs of sal-va-tion be glad in their king. or in chorus.

2 Let them his great

**TUTTI** *mf*

name de-vout-ly a-dore; In loud swelling strains his prais-es express, Who gra-cious-ly o-pens his boun-ti-ful

**TUTTI.**

name de-vout-ly a-dore; In loud swelling strains his prais-es express, Who gra-cious-ly o-pens his boun-ti-ful

\* Being an adaptation from the chorus of Haydn's Creation, "The heavens are telling," to a versification of the 149th Psalm, by Dr. L. Mason.



store, Their wants to re - lieve, and his children to bless—Who gra - ciously o - pens his boun - ti - ful store, Their

store, Their wants to re - lieve, and his children to bless—Who gra - ciously o - pens his boun - ti - ful store, Their

wants to re - lieve, Their wants to re - lieve, and his chil - dren to bless.

wants to re - lieve, Their wants to re - lieve, and his chil - dren to bless.

*mf* *cres.*

4 Ye an - gels a -

3 { With glo - ry a - dorned, his peo - ple shall sing To God, who de - fence and plen - ty sup - plies. }  
 { Their loud ac - cla - ma - tions to him their great king, Thro' earth shall be sounded, and reach to the skies. }

*mf* *cres.* 1st & 2d Treble.

4 Ye an - gels a -

**TUTTI. *mf***

bove, his glo - ries who've sung, In lof - ti - est notes now pub - lish his praise: We mor - tals, de - light - ed, would bor - row your

**TUTTI**

bove, his glo - ries who've sung, In lof - ti - est notes now pub - lish his praise: We mor - tals, de - light - ed, would bor - row your

*Cres.* *f*

tongue; Would join in your numbers and chant to your lays, We mor-tals de-light-ed, would borrow your tongue; Would join in your numbers, Would

*Cres.* *f*

tongue; Would join in your numbers, and chant to your lays, We mortals, de-light-ed, would borrow your tongue; Would join in your numbers, Would

join in your numbers, and chant to your lays, We

We mor - tals de-

join in your numbers, and chant to your lays. We mor - tals de-



mor-tals, would bor-row your tongue, Would join in your numbers, and chant, We mor-tals de-light-ed, would bor-row your

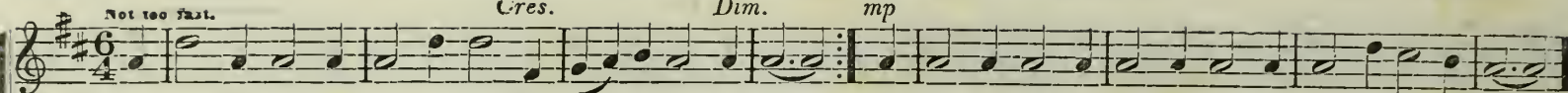
light-ed, would bor-row your tongue, Would join in your numbers, and chant to your lays, We mor-tals, de-light-ed, de-

light-ed, would bor-row your tongue, Would join in your numbers, and chant to your lays, We mor-tals de-light-ed, would bor-row your

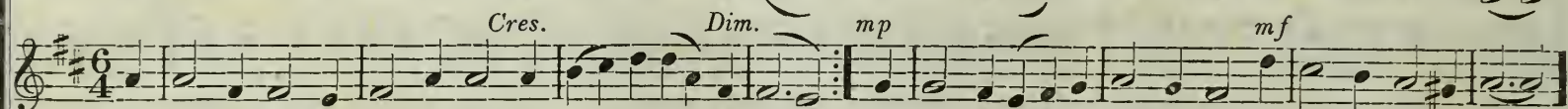
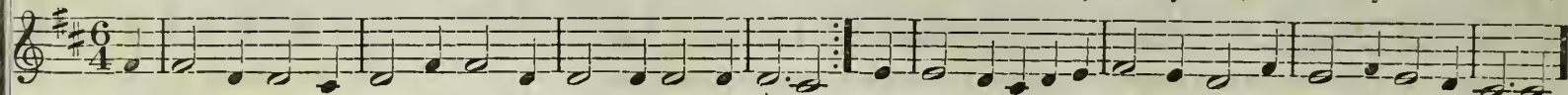
tongue, Would join in your num-bers, and chant to your lays, and chant to your lays, and chant to your lays.

tongue, Would join in your num-bers, and chant to your lays, and chant to your lays, and chant to your lays.

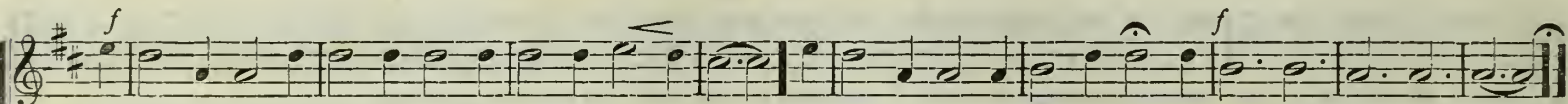
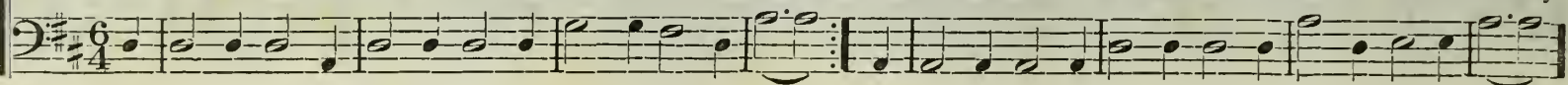
tongue, Would join in your num-bers, and chant to your lays, and chant to your lays, and chant to your lays.



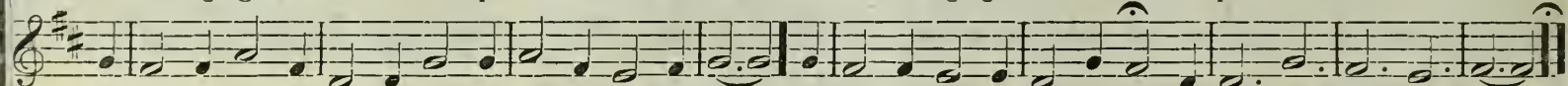
1. { Je - ru - sa - lem ! my happy home, Name ever dear to me, }  
 { When shall my labors have an end, In joy and peace in thee ? } 2. O, when, thou ci - ty of my God, Shall I thy courts ascend.



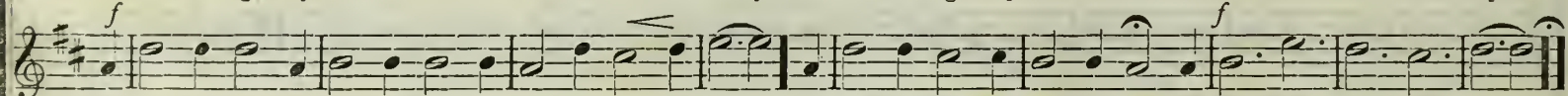
3. { There happier bowers than Eden's bloom, Nor sin nor sorrow know : }  
 { Blest seats ! thro' rude and stormy scenes I onward press to you. } 4. Why should I shrink at pain and woe, Or feel, at death, dismay ?



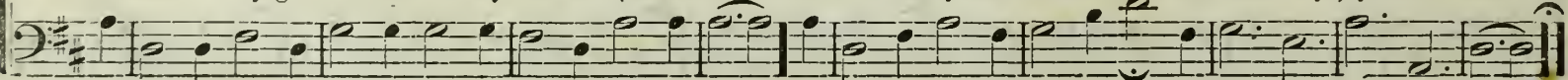
Where congregations ne'er break up, And Sabbaths have no end, Where congregations ne'er break up, And Sabbaths have no end.



I've Canaan's goodly land in view, And realms of endless day, I've Canaan's goodly land in view, And realms of end-less day.



5. Jerusalem, my glorious home ! My soul still pants for thee ; Then shall my labors have an end, When I thy joys shall see.





1 Prais-es for ev-er! sor-row, oh, nev-er! High in our promised home a-bove; Sin harm-ing nev-er!

2 Glad voic-es sing-ing! all hea-ven ring-ing! Thankful-ness fills all hearts with joy; Al-ways the ring-ing,

rest, rest for ev-er! So-lace and peace in per-fect love.

of glad-some sing-ing! God's ho-ly will the loved em-ploy!

3.

Peace everlasting! crowns humbly casting  
 Low at his feet, whom all adore;  
 Pride from us casting, thanks everlasting;  
 Triumph in him for evermore!

4.

Praises forever! sorrow, oh, never!  
 All that is painful, past and done,  
 Change coming never! blessed forever!  
 Thanks to our God, through Christ his Son!



## GLORY TO GOD IN THE HIGHEST.

Anniversary Song for Sabbath Schools.

WM. B. BRADBURY.

1st 2d

1. Glo-ry to God in the high-est! Shall be our song to-night; night. An-o-ther year's rich mercies prove His ceaseless care and boundless love:

2. Glo-ry to God in the high-est! Shall be our song to-night; night. The song that woke the glorious morn When David's Greater Son was born;

REFRAIN.

So let our loud-est voic-es raise Our An-ni-ver-sary song of praise. Glo-ry to God in the high-est Shall be our song, Shall

Sing by an heav-en-ly host, and wo Would join the angelic com-pa-ny. Glo-ry to God in the high-est Shall be our song, Shall

be our song, Glo-ry to God in the high-est Shall be our song to night.

be our song, Glo-ry to God in the high-est Shall be our song to night.

3. Glory to God in the highest!  
Shall be our song to-night,  
And while we with the angels sing;  
Gifts with the wisemen, let us bring,  
Unto the Babe of Bethlehem  
And offer our young hearts to him.  
Glory to God in the highest! &c
4. Glory to God in the highest!  
Shall be our song to-night.  
Oh! may we, an unbroken band,  
Around the throne of Jesus stand,  
And there with angels and the throng  
Of his redeemed ones join the song  
Glory to God in the highest. &c.

# ANTHEM. "Be joyful and glad."

357

*Allegro.*

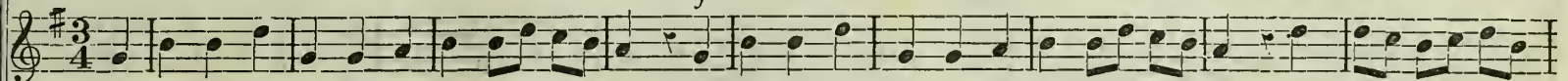
*f*



Let all those that seek thee, be joy - ful and glad, be joy - ful and



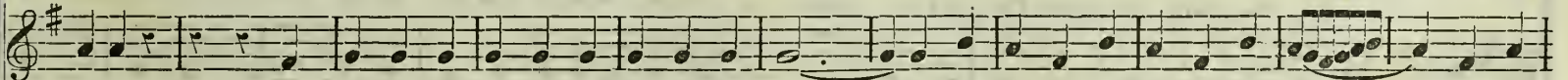
Let all those that seek thee, be joy - ful and glad, be



Let all those that seek thee, be joy - ful and glad, Let all those that seek thee, be joy - ful and glad, be joy - ful, be



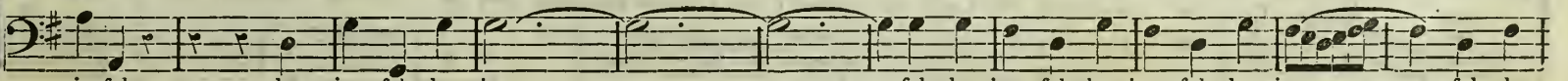
glad, be joy - ful and glad, be joy - ful, be joy - ful, be joy - - - ful, be joy - ful, be joy - ful, be joy - - - ful, be



joy - ful, be joy - ful, be joy - ful, be joy - ful, be joy - - ful, be joy - ful, be joy - ful, be joy - - ful, be



glad be joy - ful and glad, be joy - ful, be joy - ful, be joy - - ful, be joy.....ful, be



joyful, be joy - ful, be joy - - - ful, be joy - ful, be joy - ful, be joy - - ful, be



joy - ful and glad, be glad in thee.

*SOLO. p*

joy - ful and glad, be glad in thee. And let such as love thy sal - va - tion, And let such as love thy sal - va - tion,

*SOLO. p*

joy - ful and glad, be glad in thee. And let such as love thy sal - va - tion, And let such as love thy sal - va - tion,

joy - ful and glad, be glad in thee.

*TUTTI f*

The Lord be praised, The Lord be praised: Let all those that seek thee be joy - ful and glad, And let such as

say always, The Lord be praised, The Lord be praised: Let all those that seek thee be joy - ful and glad, And let such as

*TUTTI f*

say always, The Lord be praised, The Lord be praised: Let all those that seek thee be joy - ful and glad, And let such as



“Be joyful and glad.” Concluded.

359

ADAGIO.

love thy sal - va - tion, say al-ways, THE LORD BE PRAISED, THE LORD BE PRAISED, THE LORD BE PRAISED.

love thy sal - va - tion, say al-ways, THE LORD BE PRAISED, THE LORD BE PRAISED, THE LORD BE PRAISED.

ADAGIO.

love thy sal - va - tion, say al-ways, THE LORD BE PRAISED, THE LORD BE PRAISED, THE LORD BE PRAISED.

Moderato.

FREEPORT. 10s.

G. A. S.

Hail, happy day! thou day of holy rest! What heavenly peace and transport fill my breast When Christ, the God of grace, in love descends, And kindly holds communion with his friends.

Allegro.

“O PRAISE YE THE LORD.” 10s & 11s.

From MOZART.

O praise ye the Lord, prepare your glad voice, His praise in the great assembly to sing: In their great Creator let all men rejoice, And heirs of salvation be glad in their King.

## PRAYER FOR CHARITY.

First time Quartette or Semichorus—Repeat in full Chorus.

WM. B. BRADBURY.

*Moderato. mp*

O Lord, who hath taught us that all our do-ings with-out CHA-RI - TY are nothing worth, nothing worth, Send thy Ho - ly

*mp* *mf* *f>* *p>*

*cres.* *cres.* *f*

Ghost, And pour in - to our hearts that most ex-cel-lent gift, pour in - to our hearts that most ex-cel-lent gift of

*cres.* *cres.* *f*

Send thy Ho - ly Ghost, And pour in - to our hearts, And pour in - to our hearts that most ex-cel-lent gift of



# PRAYER FOR CHARITY. Concluded.

361

*f* *p* *f* *p* *cres.* *dim.*

CHA - RI - TY, of CHA - RI - TY, the bond of peace, the bond of peace and all vir - tues, The bond of peace, the bond of peace,

CHA - RI - TY, of CHA - RI - TY, the bond of peace, the bond of peace and all vir - tues, The bond of peace, the bond of peace,

*f* *p* *f* *p* *cres.* *dim.*

CHA - RI - TY, of CHA - RI - TY, the bond of peace, the bond of peace and all vir - tues, The bond of peace, the bond of peace,

*mf* *f* *p* *Rit.*

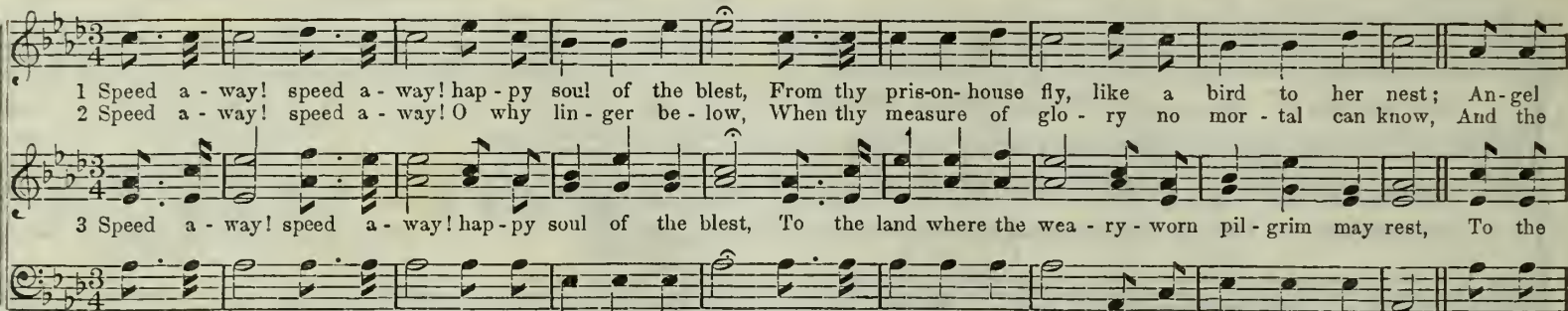
and all vir - tues. Pour in - to our hearts that most ex - cel - lent gift of CHA - RI - TY, CHA - RI - TY, the bond of peace.

*mf* *f* *p* *rit.*

and all vir - tues. Pour in - to our hearts that most ex - cel - lent gift of CHA - RI - TY, CHA - RI - TY, the bond of peace.

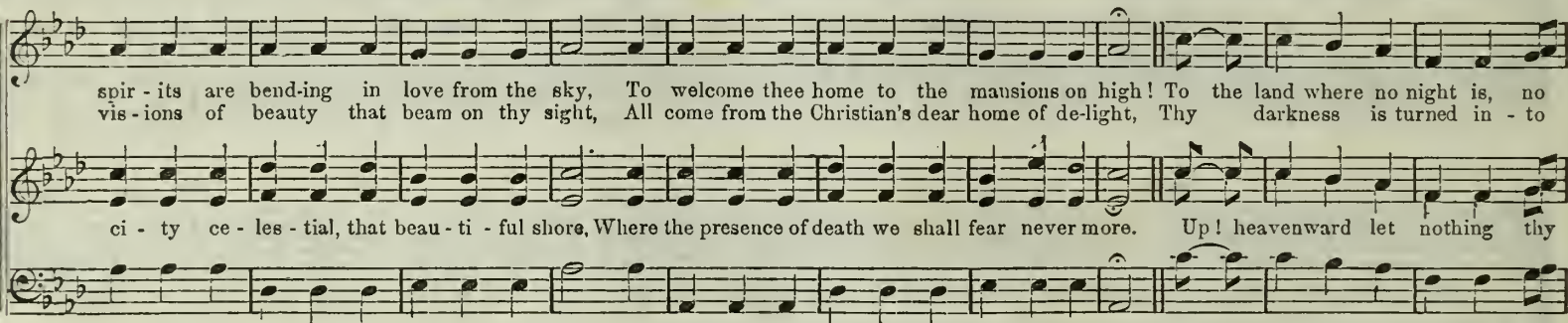
and all vir - tues. Pour in - to our hearts that most ex - cel - lent gift of CHA - RI - TY, CHA - RI - TY, the bond of peace.





1 Speed a - way! speed a - way! hap - py soul of the blest, From thy pris-on-house fly, like a bird to her nest; An-gel  
2 Speed a - way! speed a - way! O why lin - ger be - low, When thy measure of glo - ry no mor - tal can know, And the

3 Speed a - way! speed a - way! hap - py soul of the blest, To the land where the wea - ry - worn pil - grim may rest, To the



spir - its are bend-ing in love from the sky, To welcome thee home to the mausons on high! To the land where no night is, no  
vis - ions of beauty that beam on thy sight, All come from the Christian's dear home of de-light, Thy darkness is turned in - to

ci - ty ce - les - tial, that beau - ti - ful shore, Where the presence of death we shall fear never more. Up! heavenward let nothing thy



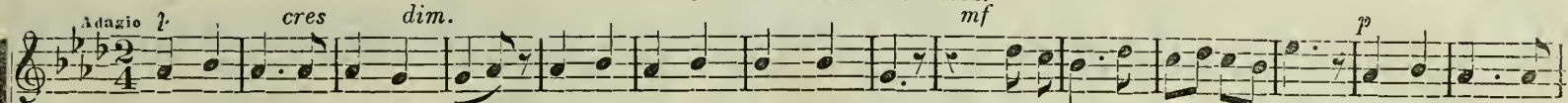
tears, no de - cay! Speed a - way, speed a - way, hap - py soul of the blest, Speed a - way..... to the land of thy rest.  
in - fi - nite day! Speed a - way, speed a - way, hap - py soul of the blest, Speed a - way, speed a - way to the land of thy rest.  
*Ritard ad lib.*

jour - ney de - lay! Speed a - way, speed a - way, hap - py soul of the blest, Speed a - way..... to the land of thy rest.

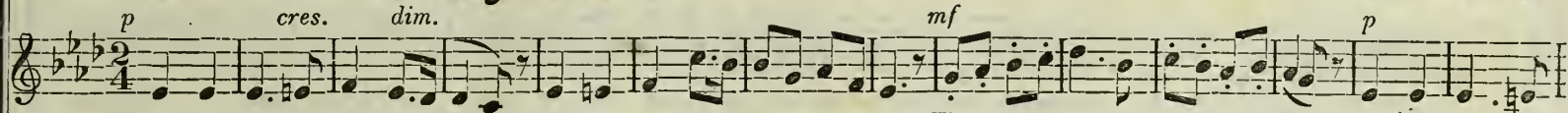
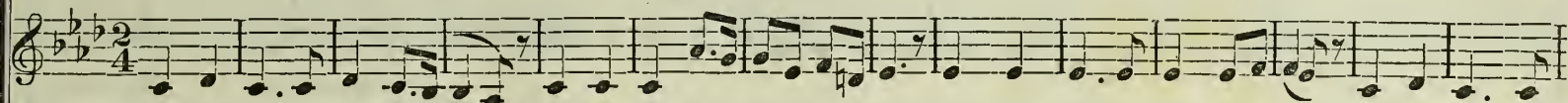
# "SOFTLY NOW THE LIGHT OF DAY."

BEETHOVEN. 363

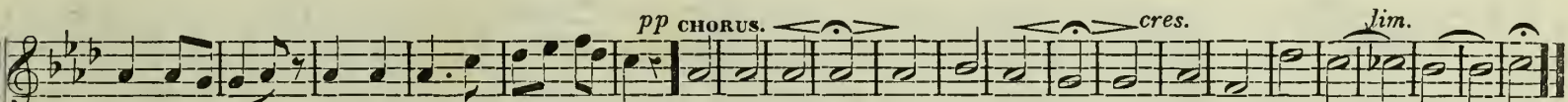
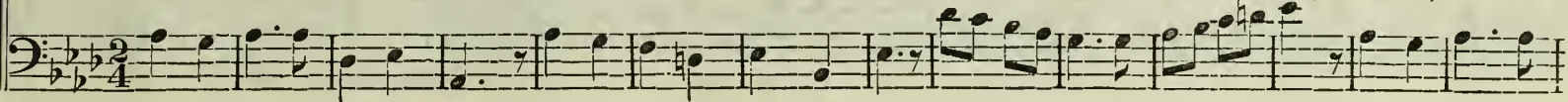
QUARTETTE or SEMICHORUS.



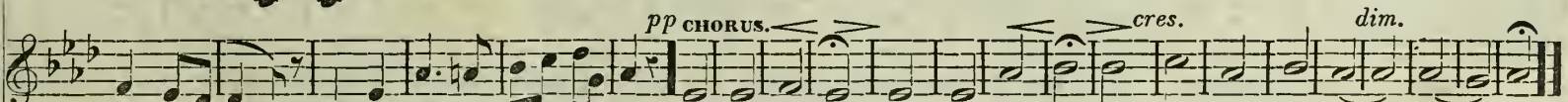
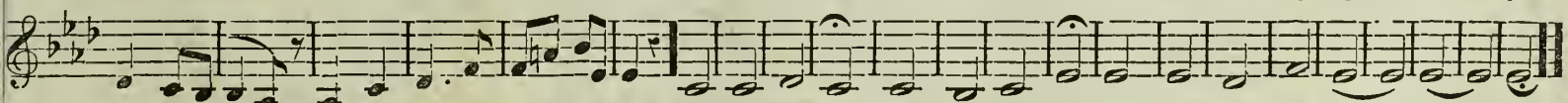
1 Softly, now, the light of day fades up - on my sight a - way ; Free from care, from la - bor free, Lord ! I would com-



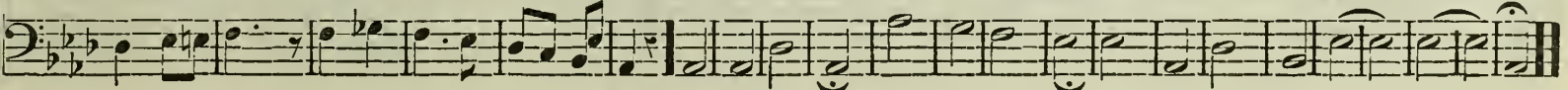
2 Soon, for me, the light of day Shall for ev - er pass a - way ; Then, from sin and sor - row free, Take me, Lord ! to



mune with thee, Lord ! I would commune with thee. Ho - ly Sabbath, bless - ed Sabbath, Fa - ding from my sight a - way.



dwel with thee, Take me, Lord ! to dwell with thee. Ho - ly Sabbath, heavenly Sabbath, Take me, Lord ! to dwell with thee.





## HOPE THOU IN GOD.

Why art thou cast down, O my soul, And why art thou dis-qui-et-ed with-in me, Hope thou in God,

Hope thou in God, Hope thou in

Why art thou cast down, O my soul, And why art thou dis-qui-et-ed with-in me, Hope thou in God, Hope thou in

Hope thou in God.....

Hope thou in God, in God, For I shall yet praise him, I shall yet praise him who is the health of my coun- te-nance.

God, Hope,.....

God, Hope thou in God, For I shall yet praise him, I shall yet praise him who is the health of my coun- te-nance.

Hope thou in God.



and my God, I shall yet praise him, I shall yet praise him who is the health of my coun- te- nance, and my God,

and my God. Who is the health of my coun- te- nance, and my God.

and my God, I shall yet praise him, I shall yet praise him who is the health of my coun- te- nance, and my God,

## O TELL ME NO MORE. 10s &amp; 11s.

WILLIAM HORTON.

1. O tell me no more of this world's vain store! The time for such trifles with me is now o'er: A country I've found where true joys abound, And to dwell I'm determin'd or that happy ground.

2. No mortal doth know, what Christ will bestow, What life, strength, and comfort! go after him go, Lo, onward I move, to see Christ above, None guesses how wondrous my journey will prove

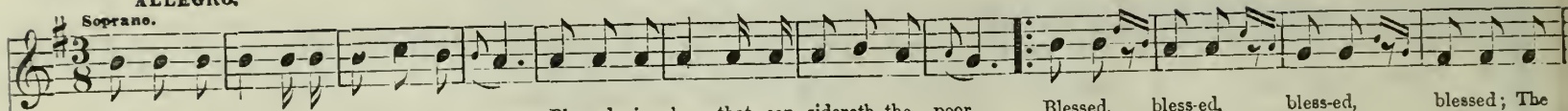
# CHARITY ANTHEM. "The Poor."

"Blessed is he that considereth the poor."—PSALM XLI.—1, 2 & 3.

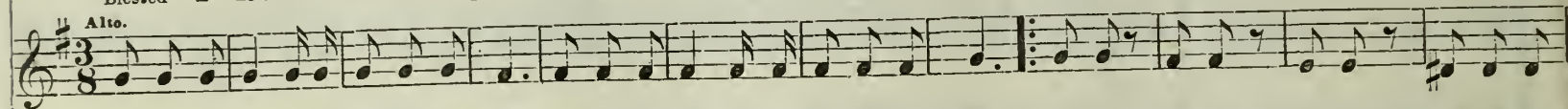
WM. B. BRADBURY.

ALLEGRO.

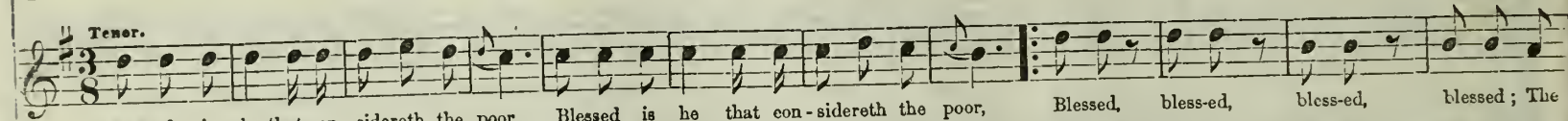
Soprano.



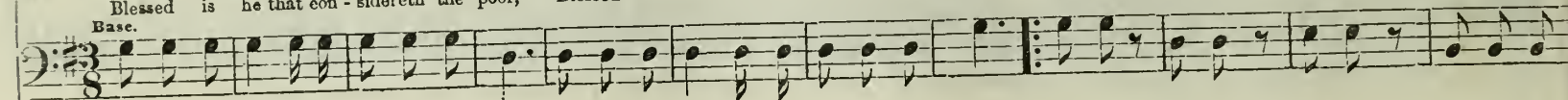
Alto.



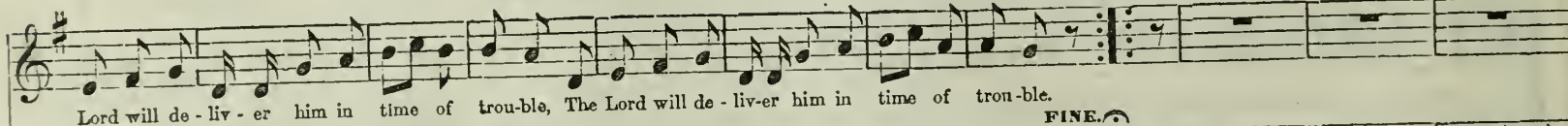
Tenor.



Base.



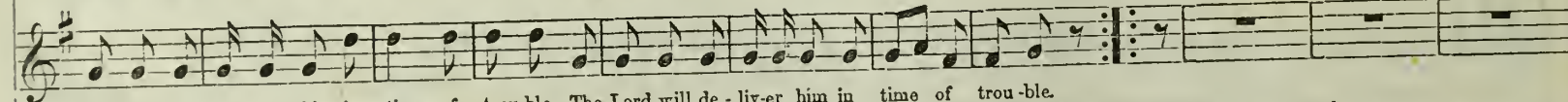
FINE.



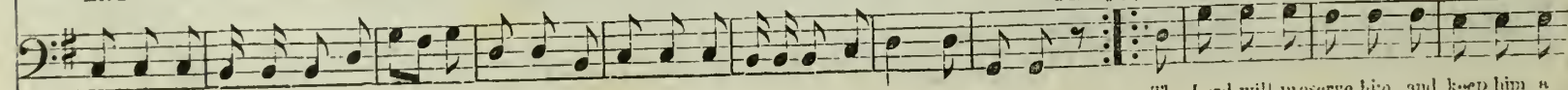
FINE.



FINE.



FINE. Prompt and Energetic.





“The Poor.” Concluded.

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The Lord will pre-serve him, and keep him a - live, And he shall be blessed up - on the earth. Halle - lu - jah, halle - lu - jah.

- serve him, and keep him a - live, and keep him a - live,

The Lord will pre-serve him, And he shall be blessed up - on the earth. Halle - lu - jah, halle - lu - jah.

- live, The Lord will pre-serve him, and keep him a - live,

*A little Slower.*

A - men! The Lord will strengthen him upon the bed of languishing.

*SOLO. Ritard. a little.*

*CHORUS. Tempo.*

Halle - lu - jah! halle - lu - jah! A - men.

Thou wilt make all his bed in his sickness.

A - men! The Lord will strengthen him upon the bed of languishing.

Halle - lu - jah! halle - lu - jah! A - men.



*Majestically* *Soli.*

1 Je - ho - vah reigns; he dwells in light, Ar - rayed with ma - jes - ty and might; The world, cre - a - ted  
 2 But, ere this spa - cious world was made, Or had its first found - a - tions laid, Thy throne e - ter - nal

*Soli.*

3 Like floods, the an - gry na - tions rise, And aim their rage a - gainst the skies: Vain floods, that aim their

*Soli.*

4 For ev - er shall thy throne en - dure, Thy prom - ise stands for ev - er sure; And ev - er - last - ing

*Soli.*

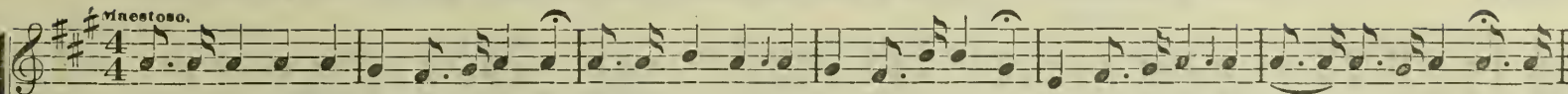
**CHORUS.** *mf* *f* *dim.*

by his hands, Still on its first found - a - tion stands, Still on its first found - a - tion stands.  
 a - ges stood, Thy - self the ev - er - liv - ing God, Thy - self the ev - er - liv - ing God.

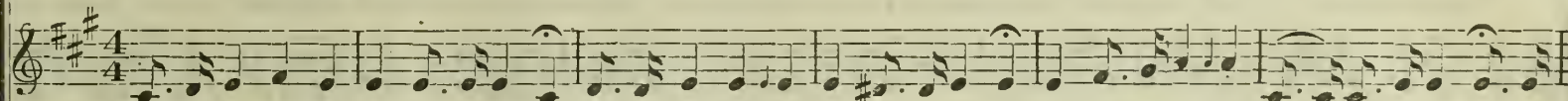
rage so high! At thy re - buke the bil - lows die, At thy re - buke the bil - lows die.

*mf* *f* *dim.*

ho - li - ness Be - comes the dwell - ings of thy grace, Be - comes the dwell - ings of thy grace.



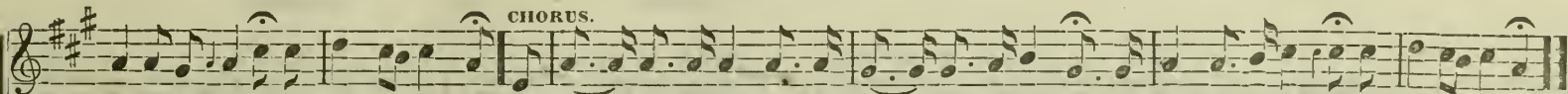
1 Breast the wave, Christian, when it is strongest; Watch for day, Christian, when night's the longest; Onward, and onward, still be thine endeavor; The



2 Fight the fight, Christian, Jesus is o'er thee; Run the race, Christian, heaven is before thee; He who hath promised fulfiller-eth never, The



3 Lift the eye, Christian, just as it closeth, Raise the heart, Christian, ere it repositeth; Thee from the love of Christ nothing shall sever, Then



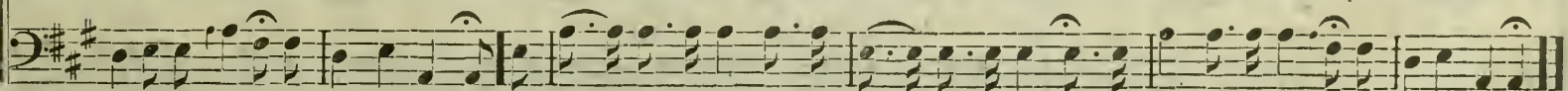
rest that remaineth will be forever. The rest will be forever, The rest will be forever, The rest that remaineth will be forever.



love of eternity will flow forever. The love will flow forever, The love will flow forever, The love of eternity will flow forever.



mount when the work is done, and praise him forever. Then praise him for ever, Then praise him for ever, Then mount when the work is done, and praise him for ever.





Moderate.

Arranged from ROLLE.

His foun-da-tion is in the ho-ly monntains, His foundation is in the ho-ly mountains. His foun-da-tion is in the ho-ly mountains, The Lord loveth the

His foun-da-tion is in the ho-ly mountains, the ho - - - ly mountains, His foun-da-tion is in the ho-ly mountains. The Lord loveth the

His foun-da-tion is in the ho-ly mountains, His foundation is in the holy mountains, His founda-tion is in the ho-ly mountains, The Lord loveth the

the ho - - - - ly mountains,

gates of Zi - on, more than all the dwellings of Jacob, The Lord loveth the gates of Zi - on more than all the dwellings of Ja - cob,

gates of Zi - on, more than all the dwellings of Jacob, The Lord loveth the gates of Zi-on more than all the dwellings of Ja - cob,

gates of Zi - on, more than all the dwellings of Ja-cob, The Lord loveth the gates of Zi-on more than all the dwellings of



*PRESTO. mf*

more than all the dwellings of Ja - cob. Glo - ri - ous things are spok-en of thee,

more than all the dwell - ings of Ja - cob, more than all the dwellings of Ja - cob. Glo - ri - ous things are spok-en of thee,

Ja - cob, the dwellings of Ja - cob, more than all the dwellings of Ja - cob. Glo - ri - ous things are

Ja - cob, the dwellings of Ja - cob, the dwell - ings of Ja - cob. Glo - ri - ous things are spoken of thee, O

Glo - ri - ous things are spok-en of thee,

Glo - ri - ous things are spok-en of thee, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu -

spok-en of thee, O ci - ty of God, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu -

ci - ty of God Glo - ri - ous things are spoken, are spok-en of thee. Hal - le - lu - jah, Hal - le - lu - jah,

Glo - ri - ous things are spok-en of thee, O ci - - ty, O ci - ty of God, O ci - ty of God, Hal - le -

jah. Glo - ri - ous things are spok-en of thee, O ci - ty of God, O ci - ty of God, Hal-le - lu - jah,

jah. Glo - ri - ous things are spok-en of thee, O ci - - ty of God, Hal - le - lu - jah,

jah. Hal - le - lu - jah. Glo - ri - ous things are spok-en of thee, O ci - ty of God.

lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Halle -

Hal - le - lu - jah, Hal - le - lu - - - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Halle -

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,.....

Glo - ri - ous things are spok-en of thee, O ci - - ty of God Hal-le - lu -



lu - jah. Glo - ri - ous things are spok-en of thee, O ci - ty of God, O ci - ty of God. Hal-le-lu - jah, Hal - le - lu - jah.

lu - jah. Glo - ri - ous things are spok-en of thee, O ci - ty of God, O ci - ty of God. Hal-le-lu - jah, Hal - le - lu - jah.

jah. Glo - ri - ous things are spok-en of thee, O ci - ty of God, O ci - ty of God. Hal-le-lu - jah, Hal - le - lu - jah.

**JETTER. 8s & 7s. Double.**



Moderately Slow.

FINE.

D. C.

1. { Je - sus I my cross have tak-en, All to leave, and fol-low thee ; }  
 { Nak-ed, poor, despised, for-sak - en, Thou, from hence, my all shalt be ; } Per-ish ev - 'ry fond am - bition,—All I've sought, or hoped, or known!  
 d. c. Yet how rich is my con - di-tion,—God and heaven are still my own.

FINE.

D. C.

2. { Let the world despise and leave me ; They have left my Saviour, too ; }  
 { Human hearts and looks deceive me ;—Thou art not like them, untrue ; } Oh, while thou dost smile up-on me, God of wisdom, love, and might!  
 d. c. Foes may hate, and friends disown me ;—Show thy face and all is bright.

1 Go to thy rest in peace, And soft be thy re - pose ; Thy toils are o'er, thy troubles cease, From earth-ly care in

1 Go to thy rest in peace, And soft be thy re - pose ; Thy toils are o'er, thy troubles cease, From earthly care in

Go to thy rest in peace, And soft be thy re-pose ;

sweet re - lease, Thine eye - lids gent - ly close, Gent - ly close.

sweet re - lease, Thine eye - lids gent - ly close, Gent - ly close.

2.

Go to thy peaceful rest,  
 For thee we need not weep,  
 Since thou art now among the blest,  
 No more by sin and sorrow pressed,  
 But hushed in quiet sleep—  
 Quiet sleep.

3.

Go to thy rest ; and while  
 Thy absence we deplore,  
 One thought our sorrow shall beguile,  
 For soon, with a celestial smile,  
 We meet to part no more—  
 Part no more.



## CHORUS.

Comfort ye my people, Comfort ye my people, Comfort ye my people, saith your God, Comfort ye my people, Comfort ye my people, Comfort ye my people, saith your God.

Comfort ye, Comfort ye, Comfort ye my people, saith your God Comfort ye, Comfort ye. Comfort ye my people, saith your God.

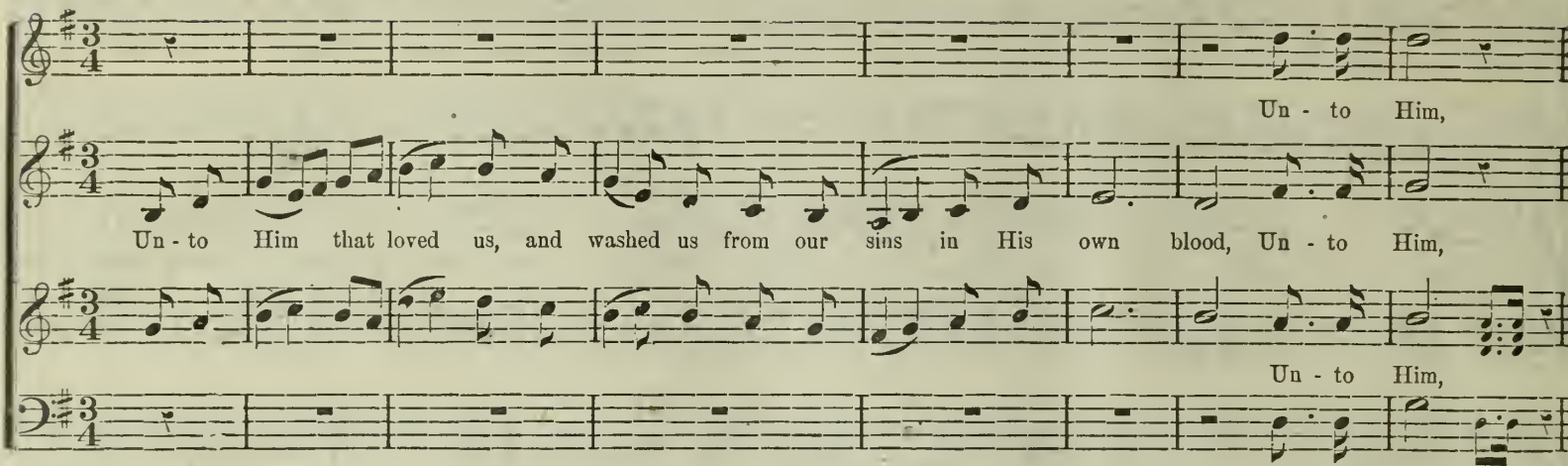
## CHANT.

1 Speak ye comfortably.....	to	Je -	-	rusalem,	And cry unto her that her	war -	fare	is	ac -	complished
2 The voice of him that.....	crieth	in the		wilderness,	Pre - - - - -	pare	ye the	way	of the	Lord,
3 Every valley shall.....	be	ex -	-	alted,	And every mountain and...	hill	shall	be	made	low:
4 And the glory of the Lord shall	be	re -	-	vealed,	And all.....	flesh	shall	see it	to -	gether:

That her in - - -	-iquity	is	pardoned:	For she hath received of the Lord's hand	double for*	all	her	sifts.
Make.....	straight in the	desert		A.....	high - way	for	our	God. Cho. Comfort ye.
And the crooked.....	shall be made	straight,		And the.....	rough -	plac - es	plain.	
For the mouth of the..	Lord hath	spoken it,		The mouth of the.....	Lord hath	spok - en	it. Cho. Comfort ye.	

## INTROIT. "Unto Him that loved us."

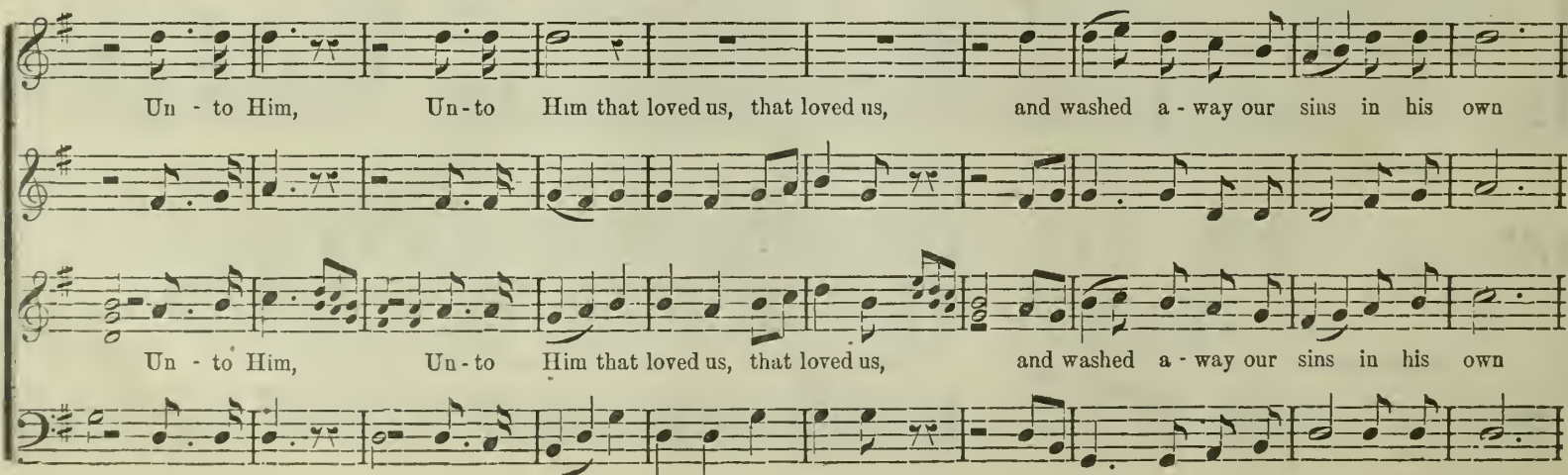
JARVIS PELOUBET, Bloomfield, N. J.



Un - to Him,

Un - to Him that loved us, and washed us from our sins in His own blood, Un - to Him,

Un - to Him,

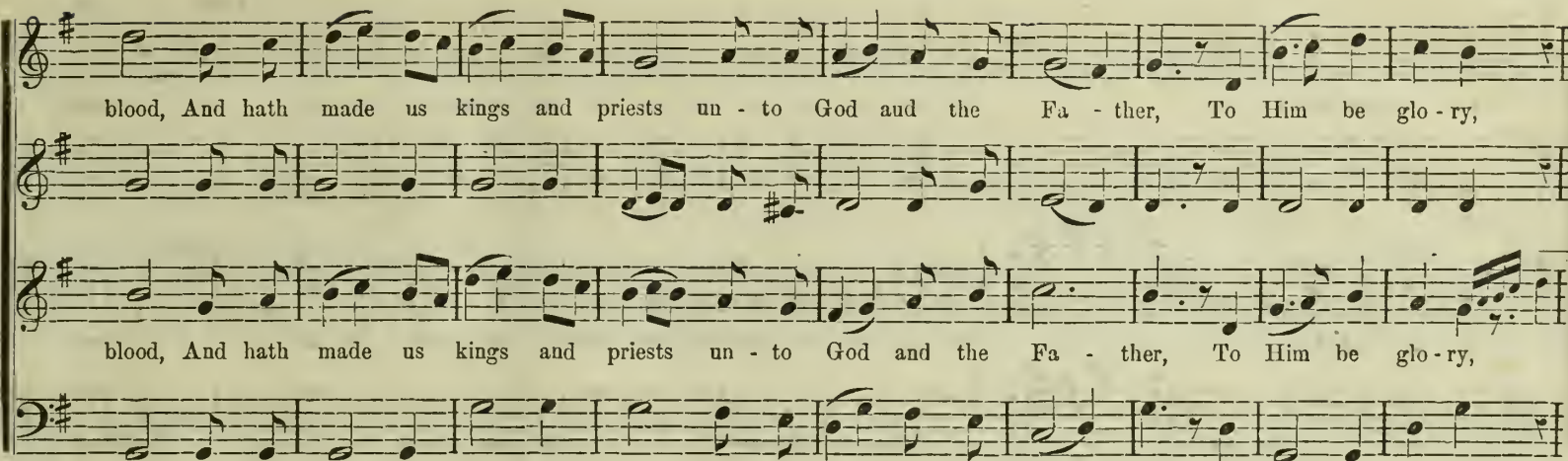


Un - to Him,

Un - to Him that loved us, that loved us, and washed a - way our sins in his own

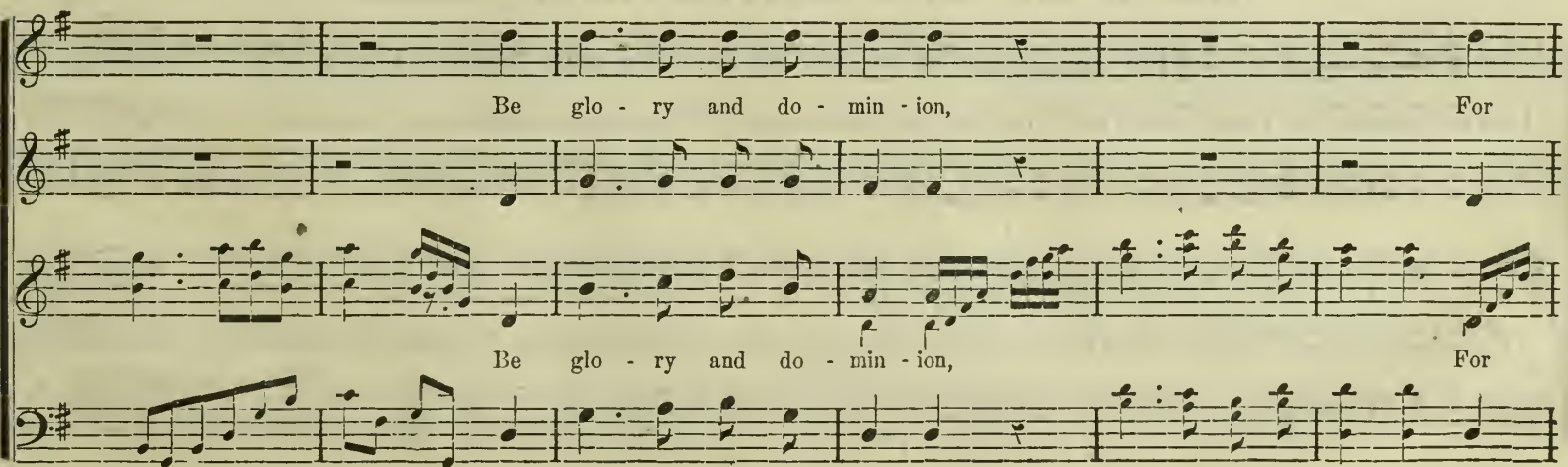
Un - to Him,

Un - to Him that loved us, that loved us, and washed a - way our sins in his own



blood, And hath made us kings and priests un - to God and the Fa - ther, To Him be glo - ry,

blood, And hath made us kings and priests un - to God and the Fa - ther, To Him be glo - ry,



Be glo - ry and do - min - ion, For

Be glo - ry and do - min - ion, For



*Adagio*

ev - er and for ev - er, Be glo - ry and do - min - ion For ev - er and for ev - er. A - - men.

*Adagio*

ev - er and for ev - er, Be glo - ry and do - min - ion For ev - er and for ev - er. A - - men.

# ROCK OF OUR SALVATION. (65,65,44,7,87.)

\*

1 { If life's pleasures charm thee, Give them not thy heart, } Let the gift ensnare thee, From thy God to part. } His favor seek, His praises speak ; Fix here thy hope's foundation, Serve him, and he will ever be The Rock of thy salvation.

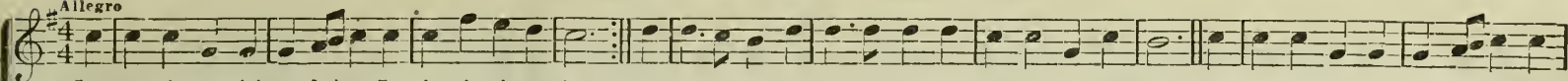
2 { If distress befall thee, Painful though it be, } Let no grief appal thee ; To thy Savior flee. } He ever near. Thy prayer will hear, And calm thy perturbation ; The waves of woe shall ue'er o'erflow The Rock of thy salvation

# THANKSGIVING HYMN. "Let every heart rejoice."

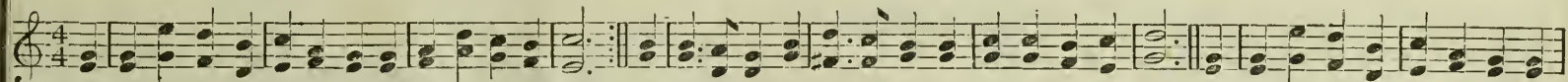
\* 379

Words by H. S. WASHBURN.

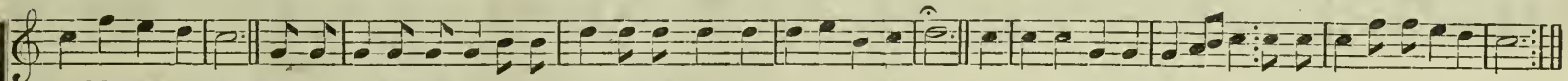
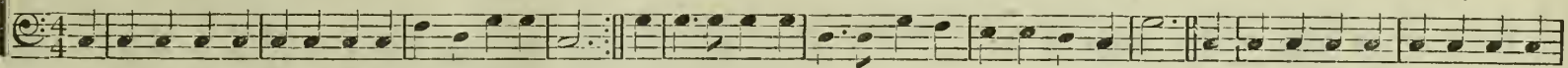
*Allegro*



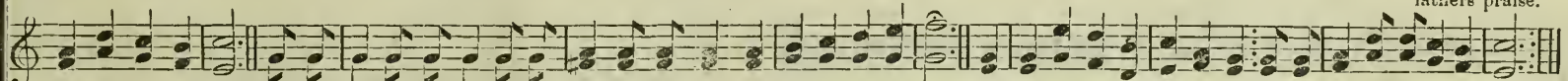
1 { Let every heart rejoice and sing ; Let choral anthems rise ; }  
 { Ye rev'rend men and children, bring To God your sacrifice ; } For he is good ; the Lord is good, And kind are all his ways : With songs and honors sounding loud, The



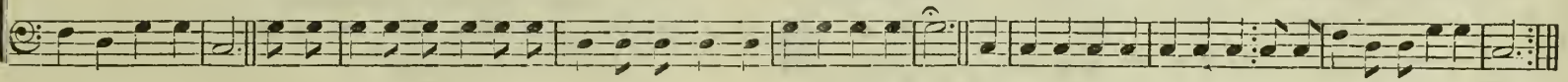
2 { He bids the sun to rise and set ; In heav'n his power is known ; }  
 { And earth, subdued to him shall yet Bow low before his throne. } For he is good ; the Lord is good, And kind are all his ways, With songs and honors sounding loud, The



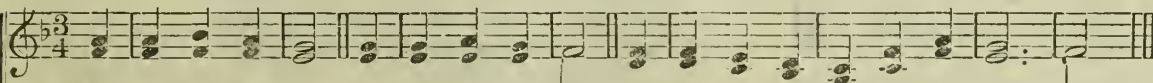
Lord Jehovah praise, While the rocks and the rills, While the vales and the hills, A glorious anthem raise : Let each prolong the grateful song, And the God of our fathers praise.



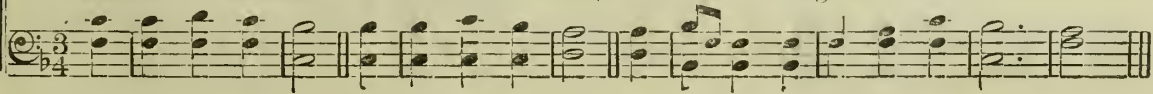
Lord Jehovah praise, While the rocks and the rills, While the vales and the hills, A glorious anthem raise ; Let each prolong the grateful song, And the God of, &c.



## NETTIE. 5s & 9. (5,5,9.)



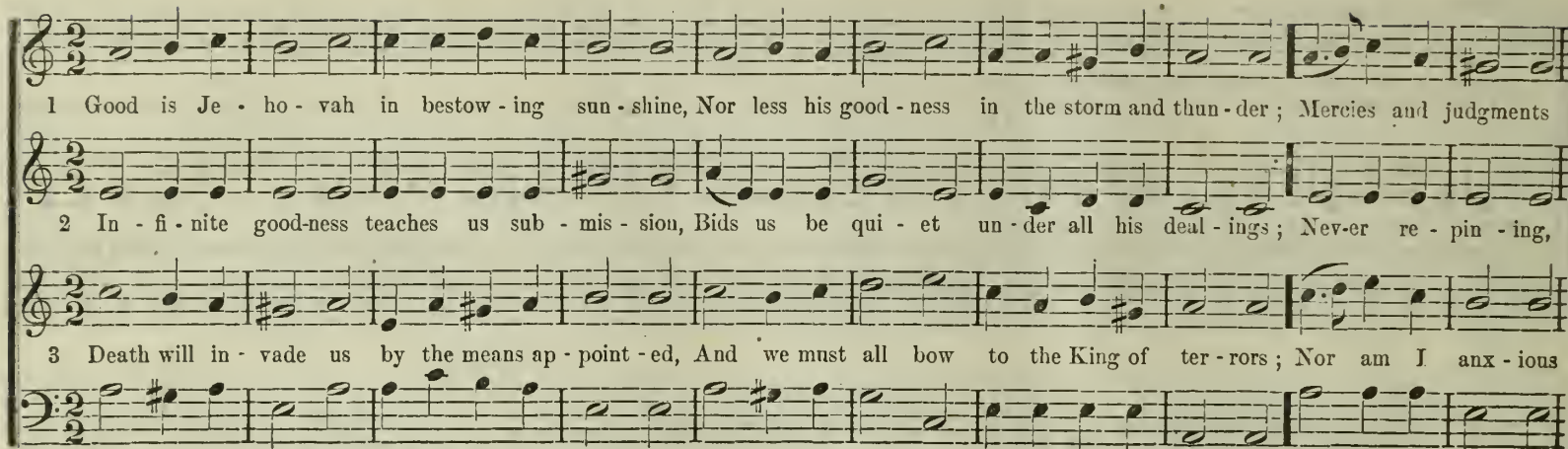
1 Midst sor-row and care There's one that is near, And ev - er de-lights to re - lieve us.



2 'Tis Jesus our friend,  
 On whom we depend,  
 For life and for all its rich blessings.

3 When troubles assails,  
 His love never fails,  
 He meets us with sweet consolation

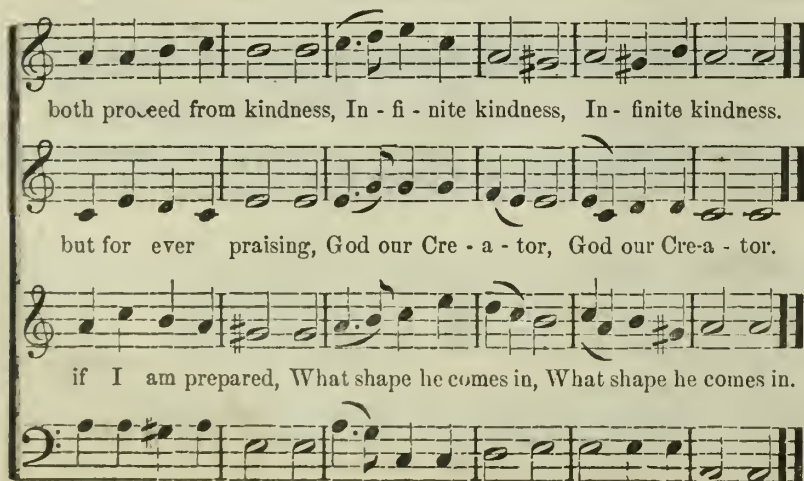
FAVORITE SONG OF AN AGED, INVALID MOTHER.



1 Good is Je - ho - vah in bestow - ing sun - shine, Nor less his good - ness in the storm and thun - der ; Mercies and judgments

2 In - fi - nite good-ness teaches us sub - mis - sion, Bids us be qui - et un - der all his deal - ings ; Nev - er re - pin - ing,

3 Death will in - vade us by the means ap - point - ed, And we must all bow to the King of ter - rors ; Nor am I anx - ious



both proceed from kindness, In - fi - nite kindness, In - finite kindness.

but for ever praising, God our Cre - a - tor, God our Cre - a - tor.

if I am prepared, What shape he comes in, What shape he comes in.

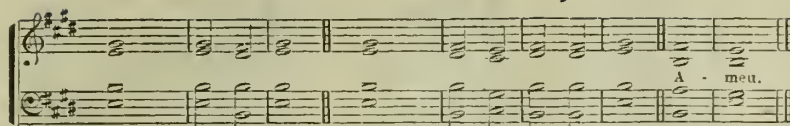
4.

Then to the wisdom of my Lord and Master,  
I will commit all I have or wished for ;  
Sweetly as babes sleep, will I give my life up,  
When called to yield it.

5.

Then death, I'll dare thee, clad in all thy horrors,  
Christ, my Redeemer, will be thy destruction,  
I shall be raised from thy gloomy mansion,  
Praising for ever





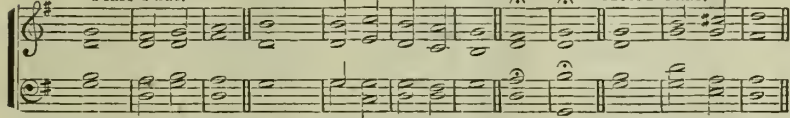
SELECTION I.—The Lord's Prayer.

1. Our Father who art in heaven, hallowed | be thy | name;
2. Thy kingdom come; Thy will be done, on | carth, as it | is in | heaven.
3. Give us this day our | daily | bread;
4. And forgive us our trespasses, as we forgive | them that | trespass a- | gainst us.
5. And lead us not into temptation, but deliver | us from | evil;
6. For thine is the kingdom, and the power, and the | glory, . . for- | ever, . . and | ever.

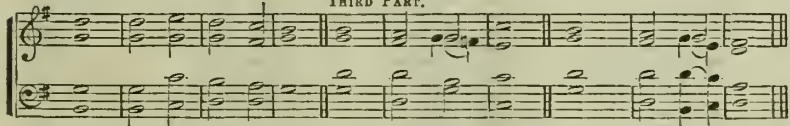
CHANT No. 3.—TRIPLE CHANT, GLORIA IN EXCELSIS.

FIRST PART.

SECOND PART.



THIRD PART.



SELECTION II.—Gloria in Excelsis.

TO THE FIRST PART OF THE CHANT.

1. Glory be to | God on | high, || and on earth | peace, good | will towards | men.
2. We praise thee, we bless thee, we | worship | thee, || we glorify thee, we give thanks to thee | for thy | great— | glory.

TO THE SECOND PART.

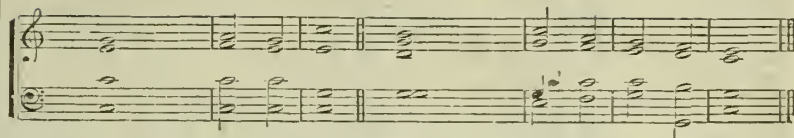
3. O Lord God, | Heavenly | King, || God the | Father | Al— | mighty!
4. O Lord, the only-begotten Son, | Jesus | Christ, || O Lord God, Lamb of God, | Son.. of the | Fa— | ther!

TO THE THIRD PART.

5. That takest away the | sins.. of the | world, || have mercy up- | on— | us.
6. Thou that takest away the | sins.. of the | world, || have mercy up- | on— | us.
7. Thou that takest away the | sins.. of the | world, || Re- | ceive our | prayer.
8. Thou that sittest at the right hand of | God the | Father, | have mercy up- | on— | us.

TO THE FIRST PART.

9. For thou only | art— | holy. || Thou | only | art the | Lord.
10. Thou only, O Christ, with the | Holy | Ghost, | art most high in the | glory.. of | God the | Father. || A. | men.



*Come unto me all ye that labor and are heavy-laden and I will give you rest.—Matt. 11: 28.*

1.

With tearful eyes I look around,  
Life seems a dark and | stormy | sea;  
Yet, 'midst the gloom, I hear a sound,  
A heavenly | whisper, | 'Come to | me.'

2.

It tells me of a place of rest—  
It tells me where my | soul may | flee;  
Oh! to the weary, faint, oppressed,  
How sweet the | bidding, | 'Come to | me.'

3.

When nature shudders, loth to part  
From all I love, en- | joy, and | see;  
When a faint chill steals o'er my heart,  
A sweet voice | utters, | 'Come to | me.

4.

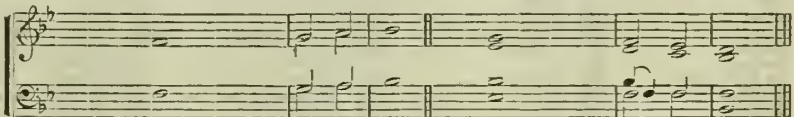
Come, for all else must fail and die,  
Earth is no resting | place for | thee;  
Heavenward direct thy weeping eye,  
I am thy | portion, | 'Come to | me.'

5.

O voice of mercy! voice of love!  
In conflict, grief and | ago- | ny,  
Support me, cheer me from above!  
And gently | whisper | 'Come to | me.'

CHANT No. 5.—“I WILL LIFT UP MINE EYES.”

Dr. L. MASON.



Psalm cxxl.

- |   |   |
|---|---|
| 1. { I will lift up mine eyes unto the hills,<br>From whence   cometh.. my   help.          | 5. { The Lord is thy keeper;<br>The Lord is thy shade upon thy   right—   hand.   |
| 2. { My help cometh from the Lord,<br>Which made   heaven.. and   earth.                    | 3. { The sun shall not smite thee by day,<br>Nor the   moon by   night.   |
| 3. { He will not suffer thy foot to be moved:<br>He that keepeth thee   will not   slumber. | 7. { The Lord shall preserve thee from all evil:<br>He shall pre-   serve thy   soul.                                       |
| 4. { Behold, he that keepeth Israel,<br>Shall not   slumber.. nor   sleep.                  | 8. { The Lord shall preserve thy going out and thy coming in.<br>From this time forth, and even for- evermore.    A—   men. |

Aberdeen	119	Bud.	202	Even me	263	Jahn	160	Monora	197	Pono.	161	The Guide and Com.	
Abiding Rest	263	Byram	142	Exton.	218	Jameison	215	Mont Clair	179	Potomac	112	forter	886
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Alth.	124	Come, ye Disconsolate.	294			Keeny	214	Nason.	131	Rephaim	166	Time for Prayer	271
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Anon	159	Cottage Chant	112	Gone to Rest.	253	Lavona	165	Near	237	Rono.	273		
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